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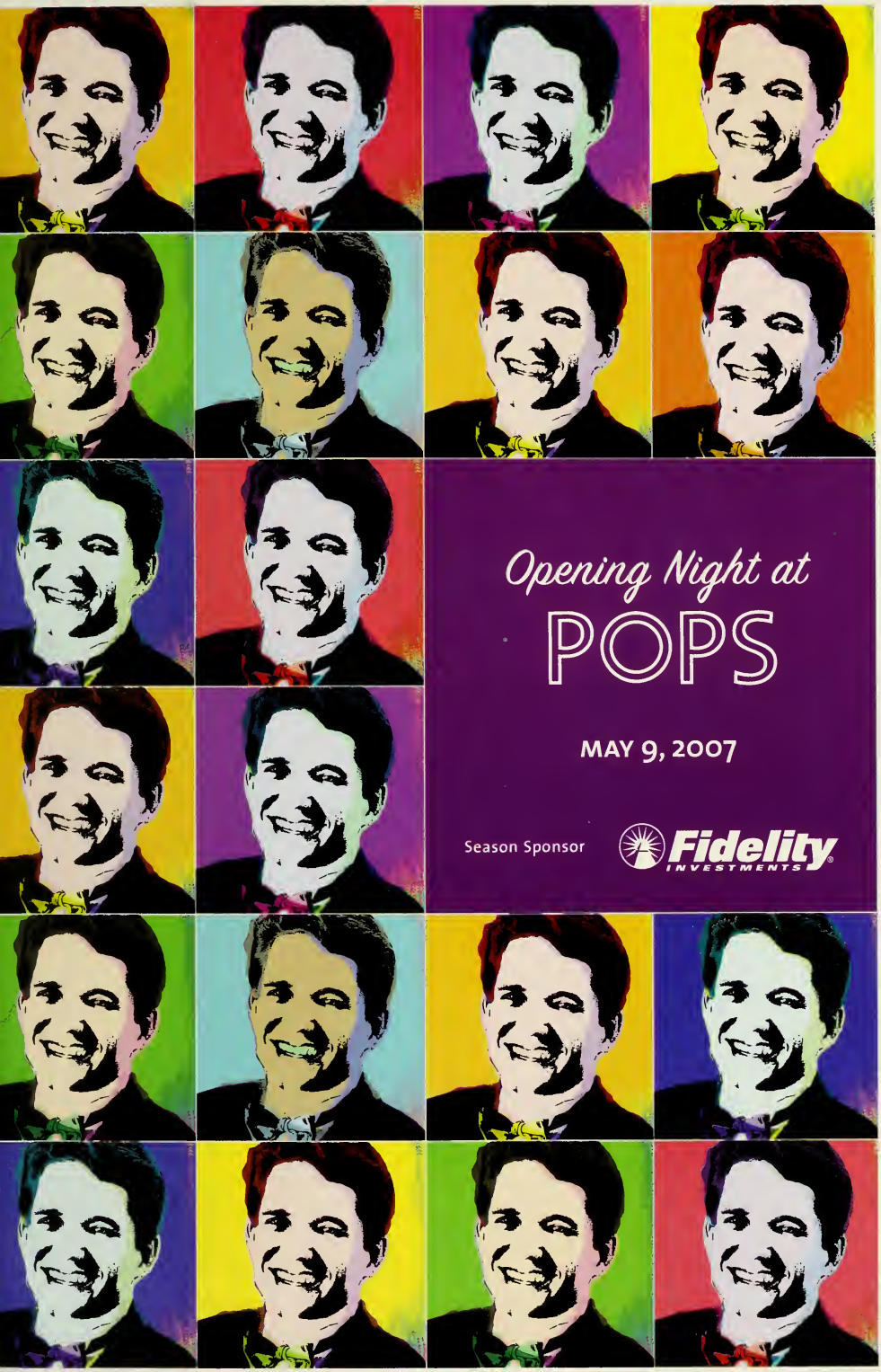

Opening Night at POPS

MAY 9, 2007

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Opening Night at POPS

Wednesday, May 9, 2007

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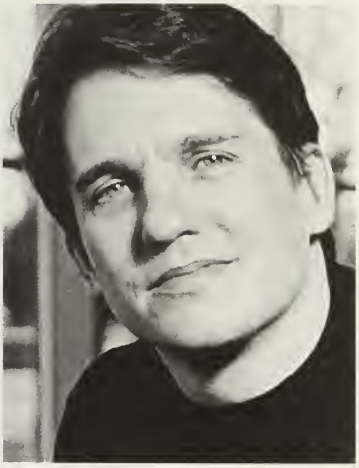

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On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.

Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class…" So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

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Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

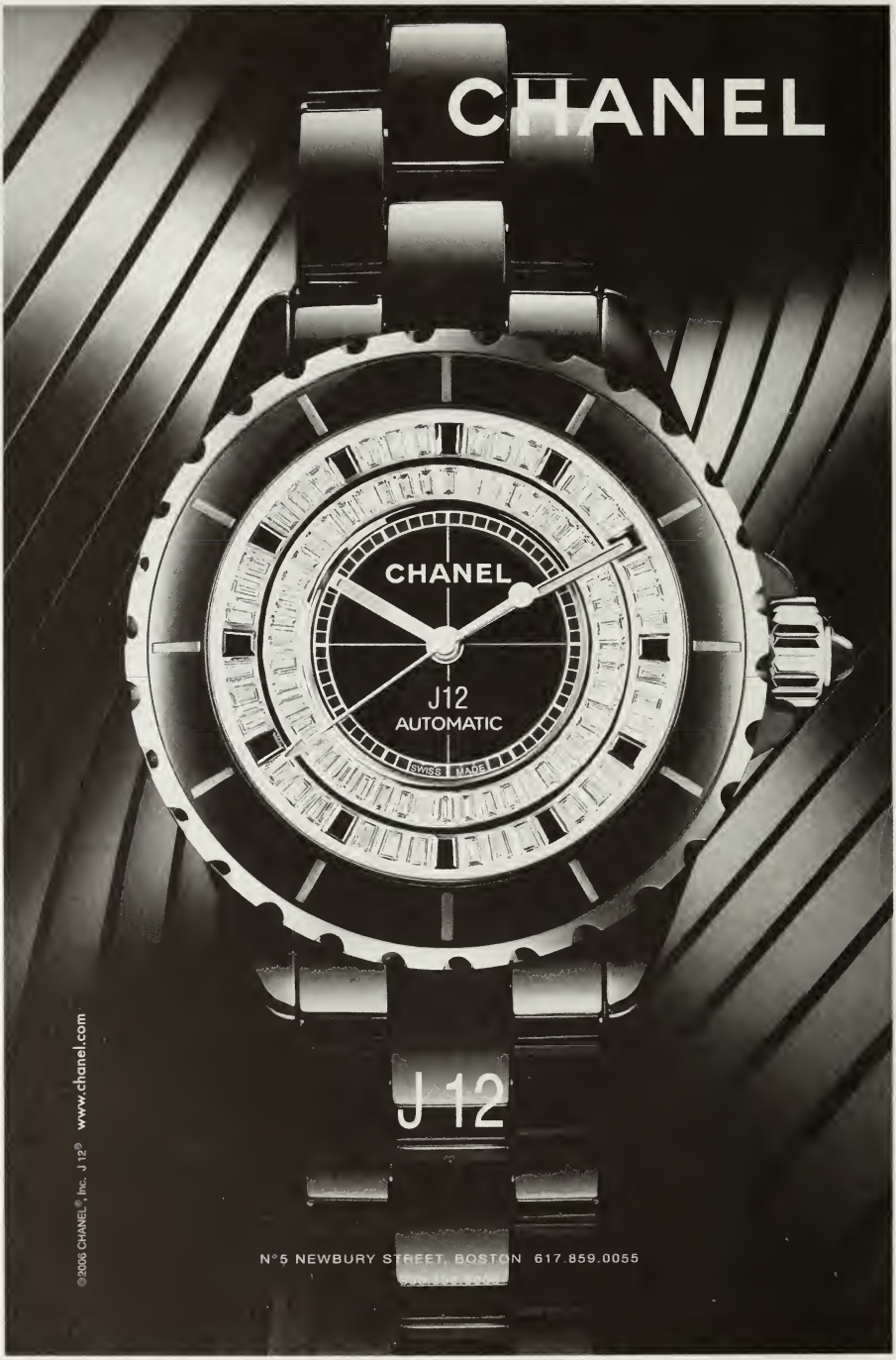
A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he

Michael J. Lutch

Keith Lockhart will lead his 1,000th Boston Pops concert this season.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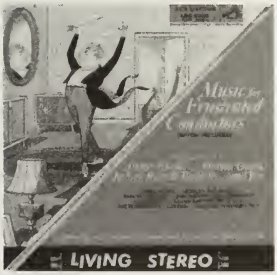
would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians



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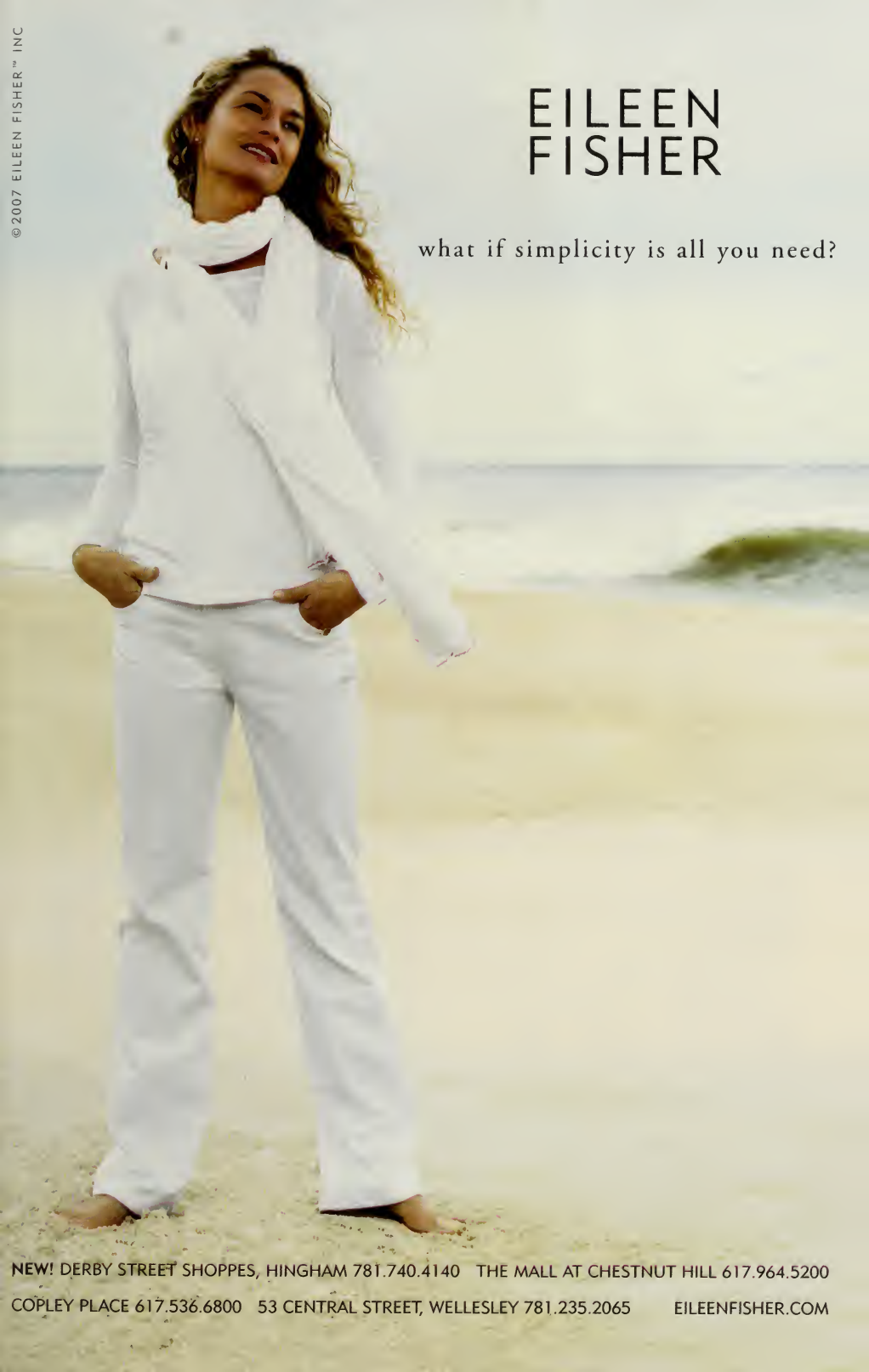
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had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the

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John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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Evening at Pops broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During the 2007 spring season, his thirteenth as Boston Pops Conductor, Mr. Lockhart will reach the milestone of his 1,000th Boston Pops concert. He has made 64 television shows, led 29 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded ten albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first two self-produced and self-distributed recordings, *Sleigh Ride* and *America*. EdgeFest, introduced during Keith Lockhart's tenth anniversary season in 2005, returns in June, featuring more cutting-edge collaborations with contemporary artists. This year's guests are Cowboy Junkies and M. Ward. DJ Paul Oakenfold makes a cameo appearance, and, for the first time, EdgeFest programs include the world premiere performances of works by young composers Nico Muhly and Felix Brenner. The 2007 Pops JazzFest showcases the talents of Chick Corea and Gary Burton as well as Dianne Reeves. Other season highlights include a new American Inspirations program, Gospel Night, tributes to Oscar- and Tony-winning music, a week of Film Nights led by John Williams, and concert performances of Rodgers and Hammerstein's *Carousel*. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better... because of the slightly lower reverberation time."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual histor-ical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for

Architect's watercolor rendering of Symphony Hall prior to its construction

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the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

From 1906

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

Symphony Hall has been the scene of more than 250 world premieres, and it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet—thus marking not just a commemoration, but a second inauguration of this world-famous venue. In the summer of 2006, for the first time in its history, the Symphony Hall stage was replaced, using techniques and materials matching those employed when the floor was first installed in 1900. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

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Keith Lockhart

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart will surpass the milestone of his 1,000th Boston Pops concert. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award. He has led the Boston Pops on 29 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 he and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording, which was followed in June 2005 by *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart will assume that position with the North Carolina summer educational institute and festival in October 2007. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.

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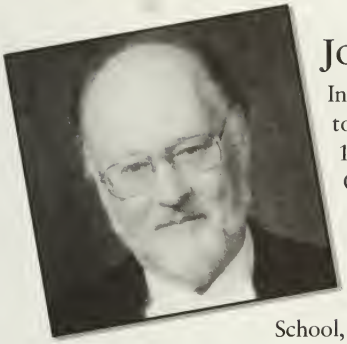

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne.

He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work at that time. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *Tributes! (for Seiji)*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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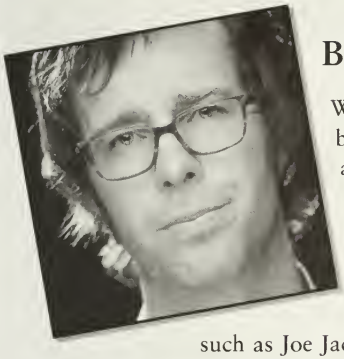

BEN FOLDS

Widely known for his prowess as a pianist, Ben Folds began his career in music as a drummer; he is also adept at guitar and bass. He is best known as a solo artist and as the frontman and pianist of Ben Folds Five, celebrated for a compositional style and playing technique that remain wholly unique, combining elements of the "singer/songwriter" genre, jazz, and power rock. Indeed, his music is evocative of artists such as Joe Jackson and Sir Elton John, with an added edge and bold infusion of energy and wit. Whereas most alternative bands of the '90s specialized in distorted teen-angst rock, the guitarless trio Ben Folds Five was a refreshing break from the norm. In addition to Folds on piano and vocals, the group also included a bassist and a drummer. Although their sound was more akin to power popsters, Ben Folds Five, like punk bands, put on a high-energy, blistering live show, turning the group into a must-see live act. The band was signed to an independent record label, resulting in their self-titled debut release one year later. Quite a buzz was stirring for the band by the time of their second album, which was issued through Epic. Released in 1997, *Whatever and Ever Amen* was pure pop perfection, and included the ballad ("Brick") that broke the band commercially. While 1998 didn't see a new studio album by the band, Ben Folds Five's former label issued a 16-track rarities collection

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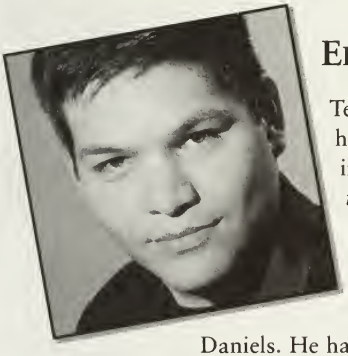
(*Naked Baby Photos*), as Folds released his first solo album, *Volume 1*, under the pseudonym Fear of Pop. Ben Folds Five regrouped with 1999's *The Unauthorized Biography of Reinhold Messner*, which was a more mature work than its predecessors, although the single "Army" retained a humorous approach. Due to artistic differences, Ben Folds Five broke up in 2000, and Ben's next solo album, *Rockin' the Suburbs*, was released in 2001, with Ben playing most of the instruments himself. A year later, he released *Ben Folds Live* and followed it up with three EPs. In 2005 his latest solo work, *Songs for Silverman*, was released to critical acclaim. Over the past few years Ben has also provided a number of songs for film soundtracks. Some of these include "Lonely Christmas Eve" for the Jim Carrey film *How the Grinch Stole Christmas!* (2000) and a rendition of the Beatles' "Golden Slumbers" for the film *I Am Sam* (2001). He has also done charity compilations, from singing "Wicked Little Town" (from the film and stage show *Hedwig and the Angry Inch*) on the benefit album *Wig in a Box* (2003) to appearing on *No Boundaries*, a benefit album for Kosovo refugees, with the song "Leather Jacket." Ben recently composed the songs for DreamWorks Animation's computer-animated comedy *Over the Hedge* (2006). Consistently touring, Ben Folds has earned a reputation for charismatic, energetic shows with his trademark wit and musicality. His latest release, *supersunnyspeedgraphic, the lp*, hit stores in October of 2006. Folds supports the independent music scene, having created his own record label (Attacked By Plastic) and doing promotional work for independent record stores across the country. This evening's Opening Night at Pops concert marks his Boston Pops debut.



Edgar Ernesto Ramírez

Tenor Edgar Ernesto Ramírez (www.edgarernesto.net) has captivated audiences with his operatic performances, including Rinuccio in *Gianni Schicchi,* Alfredo in *La traviata,* Lázaro in the world premiere of *Before Night Falls*, and Mr. Owen in *Postcards from Morocco.* This season he performs Rodolfo in *La bohème* with the Opera Institute at Boston University, where he is currently working under the guidance of Sharon Daniels. He has performed at such venues as the Palacio de Bellas Artes and Teatro Degollado in México, and with such companies as Opera Santa Barbara, UCLA, and Opera in the Ozarks. Mr. Ramírez was born in Guadalajara, México. At the age of fifteen he attended the University of Guadalajara to study clarinet and met Professor Engelberto Águilar, who introduced him to singing. After completing his music degree in clarinet, Edgar moved to México City to study clarinet at the Superior Music School of Bellas Artes and continued private vocal studies with baritone Oscar Samano. In 2003 he moved to California and began his career as an opera singer, studying with baritone Sir Bruno Pola and coach Armen Guzelimian. As one of the 2005 New West Symphony Young Artists, he performed with conductor Boris Brott. He has won first place awards from the Performing Arts Foundation and the Profant Foundation, and has also received awards from the Metropolitan Council Auditions, the Léni Fé Bland Foundation, the Opera Reading Club of Hollywood Foundation, and the Society of Singers. This evening he performs for the first time with Keith Lockhart and the Boston Pops Orchestra.

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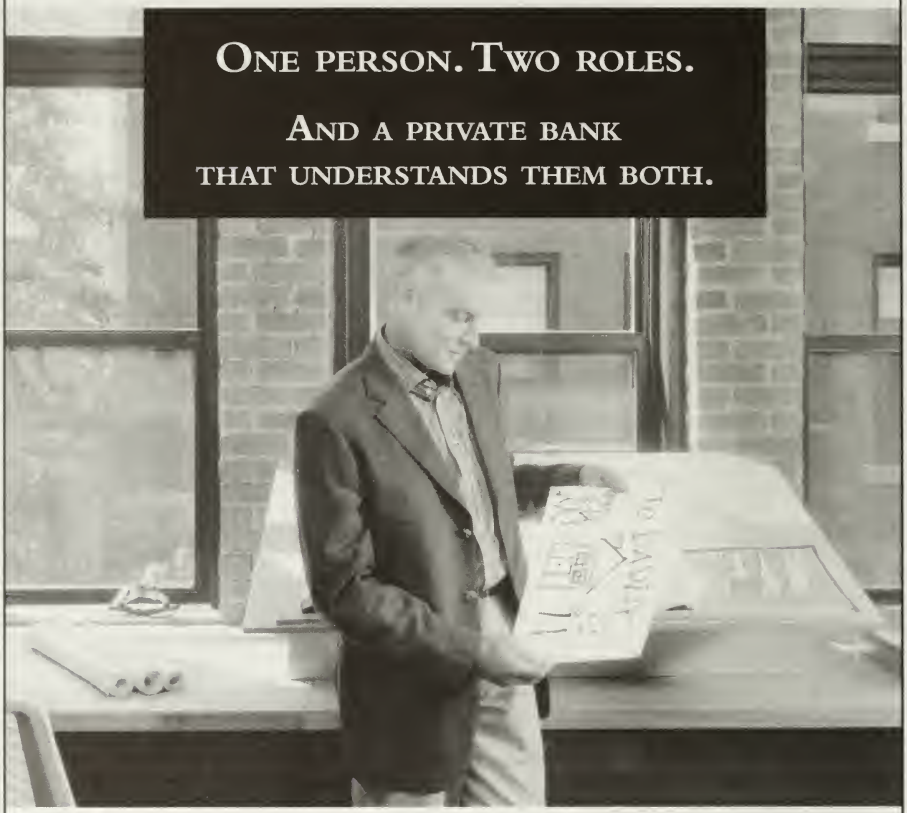

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Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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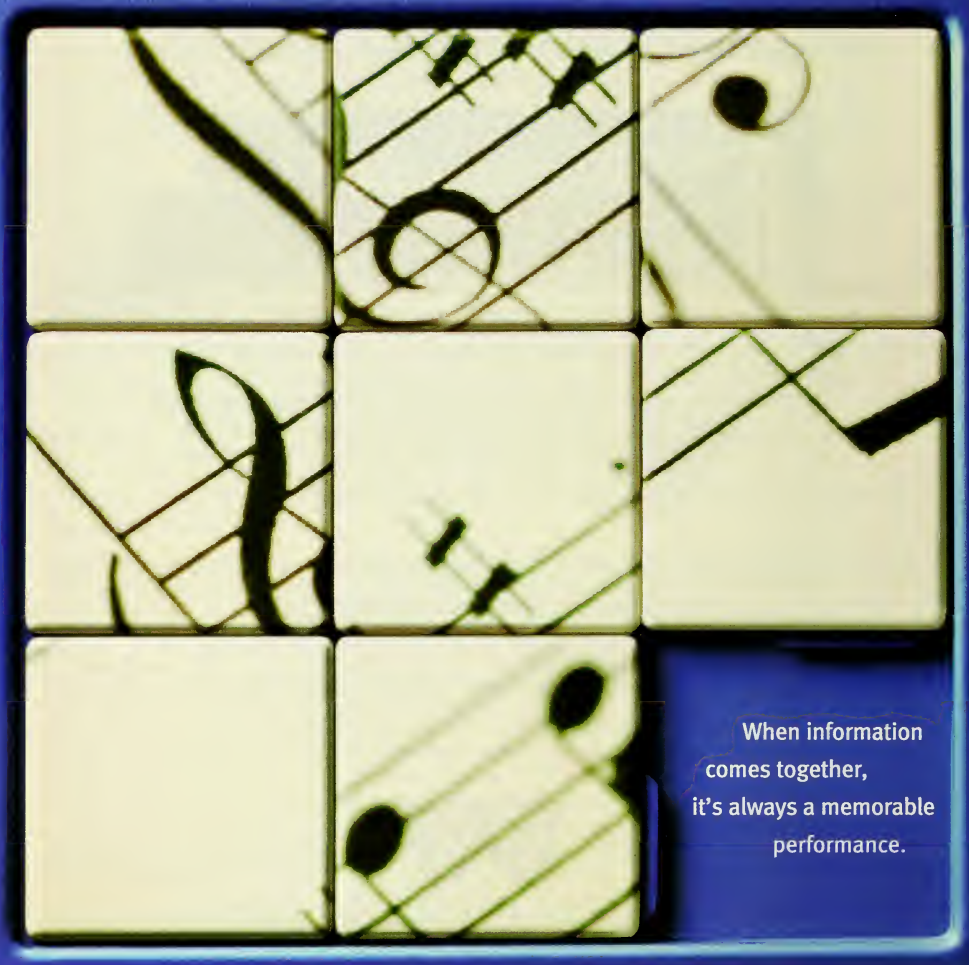

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On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.

Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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Keith Lockhart

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart will surpass the milestone of his 1,000th Boston Pops concert. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award. He has led the Boston Pops on 29 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 he and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording, which was followed in June 2005 by *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart will assume that position with the North Carolina summer educational institute and festival in October 2007. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.

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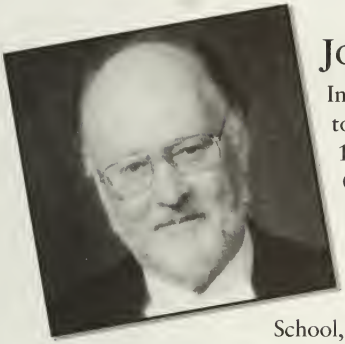

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne.

He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work at that time. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *Tributes! (for Seiji)*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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*Wendy Putnam
*Xin Ding
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Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
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Edward Gazouleas
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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class…" So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he

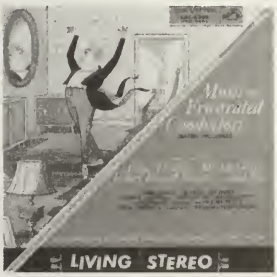
would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians



1959

1980

2005

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

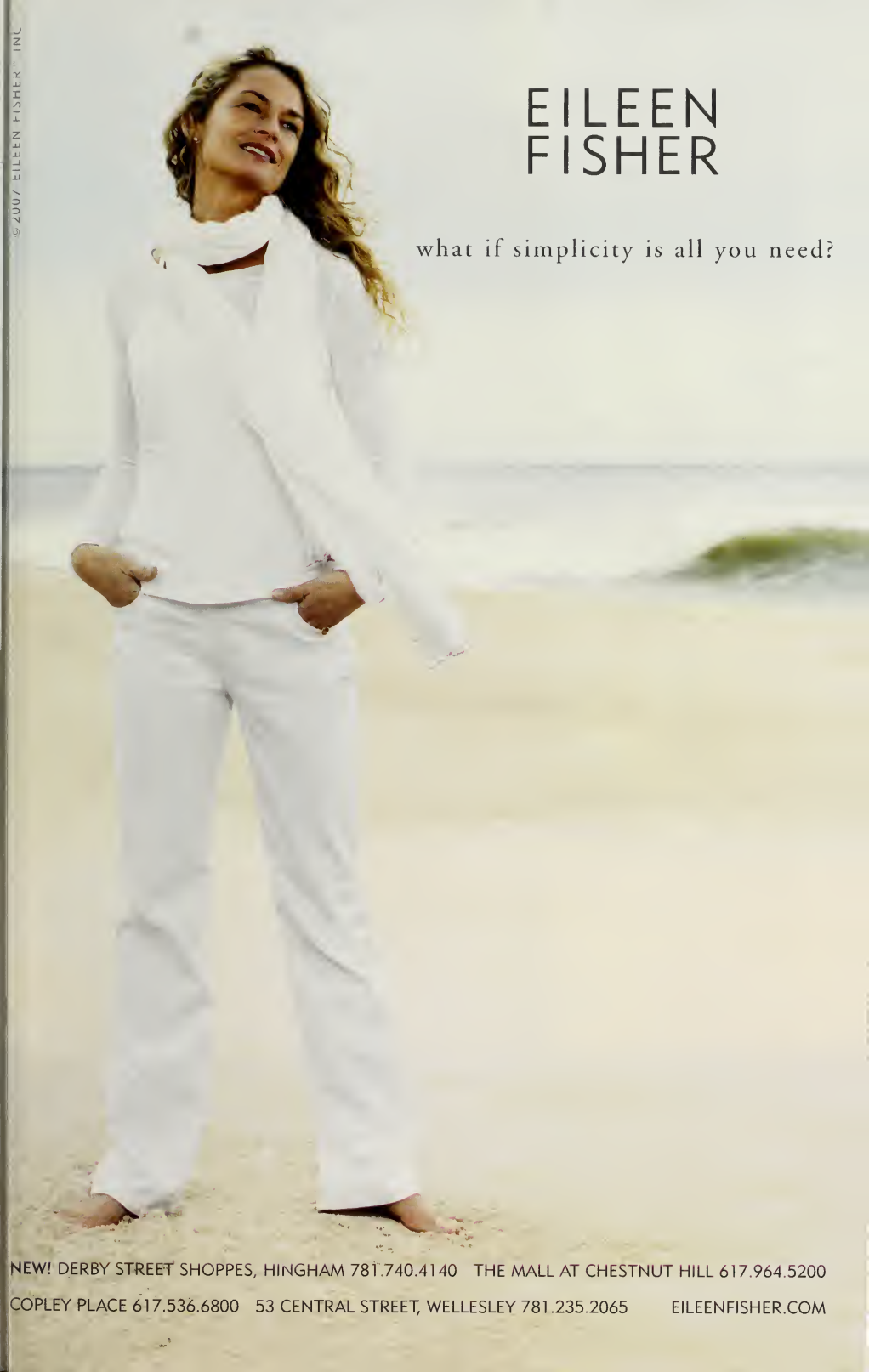
Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class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Evening at Pops broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During the 2007 spring season, his thirteenth as Boston Pops Conductor, Mr. Lockhart will reach the milestone of his 1,000th Boston Pops concert. He has made 64 television shows, led 29 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded ten albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first two self-produced and self-distributed recordings, *Sleigh Ride* and *America*. EdgeFest, introduced during Keith Lockhart's tenth anniversary season in 2005, returns in June, featuring more cutting-edge collaborations with contemporary artists. This year's guests are Cowboy Junkies and M. Ward. DJ Paul Oakenfold makes a cameo appearance, and, for the first time, EdgeFest programs include the world premiere performances of works by young composers Nico Muhly and Felix Brenner. The 2007 Pops JazzFest showcases the talents of Chick Corea and Gary Burton as well as Dianne Reeves. Other season highlights include a new American Inspirations program, Gospel Night, tributes to Oscar- and Tony-winning music, a week of Film Nights led by John Williams, and concert performances of Rodgers and Hammerstein's *Carousel*. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, May 10, 2007, at 8

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KEITH LOCKHART conducting

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Chim-Chim-Cheree, from *Mary Poppins* — Sherman/Sherman-Hayman
Overture to *Lawrence of Arabia* — Jarre
Main Title from *The Sound of Music* — Rodgers/Hammerstein

The Girl from Ipanema — Jobim/Moraes

CANDIDA ROSE, vocalist, UMASS Dartmouth, '05

The Boob Tube: '70 TV's Greatest Hits — arr. Besterman

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—
Hound Dog
Multimedia presentation produced by Jeff Goldstein

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Presenting
LIZ CALLAWAY
with
Ron Tierno, drums

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Celebrate—Margaritaville—Escape—Feelings—
Bad, Bad Leroy Brown—American Pie

Film Producer: Susan Dangel

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JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 11, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

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A BABY BOOMER BASH

A Baby Boomer Tribute to Oscar and Tony

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Main Title from *My Fair Lady*	Lerner/Loewe
Chim-Chim-Cheree, from *Mary Poppins*	Sherman/Sherman-Hayman
Overture to *How to Succeed in Business without Really Trying*	Loesser-Troob
Overture to *Lawrence of Arabia*	Jarre
Main Title from *The Sound of Music*	Rodgers/Hammerstein

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MTA — Steiner/Hawes-Hayman

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LIZ CALLAWAY
with
Ron Tierno, drums

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Long Live the King! A Tribute to Elvis — arr. Hollenbeck

Jailhouse Rock—Can't Help Falling in Love—
Hound Dog

Multimedia presentation produced by Jeff Goldstein

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Celebration: A '70s Sing-Along — arr. Hollenbeck

Celebrate—Margaritaville—Escape—Feelings—
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Main Title from *My Fair Lady* — Lerner/Loewe
Chim-Chim-Cheree, from *Mary Poppins* — Sherman/Sherman-Hayman
Overture to *How to Succeed in Business without Really Trying* — Loesser-Troob
Overture to *Lawrence of Arabia* — Jarre
Main Title from *The Sound of Music* — Rodgers/Hammerstein

A Tribute to Armenian Culture

Honoring Dr. Keran Chobanian — arr. Hachikian

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Ron Tierno, drums

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Saturday evening, May 12, 2007, at 8

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KEITH LOCKHART conducting

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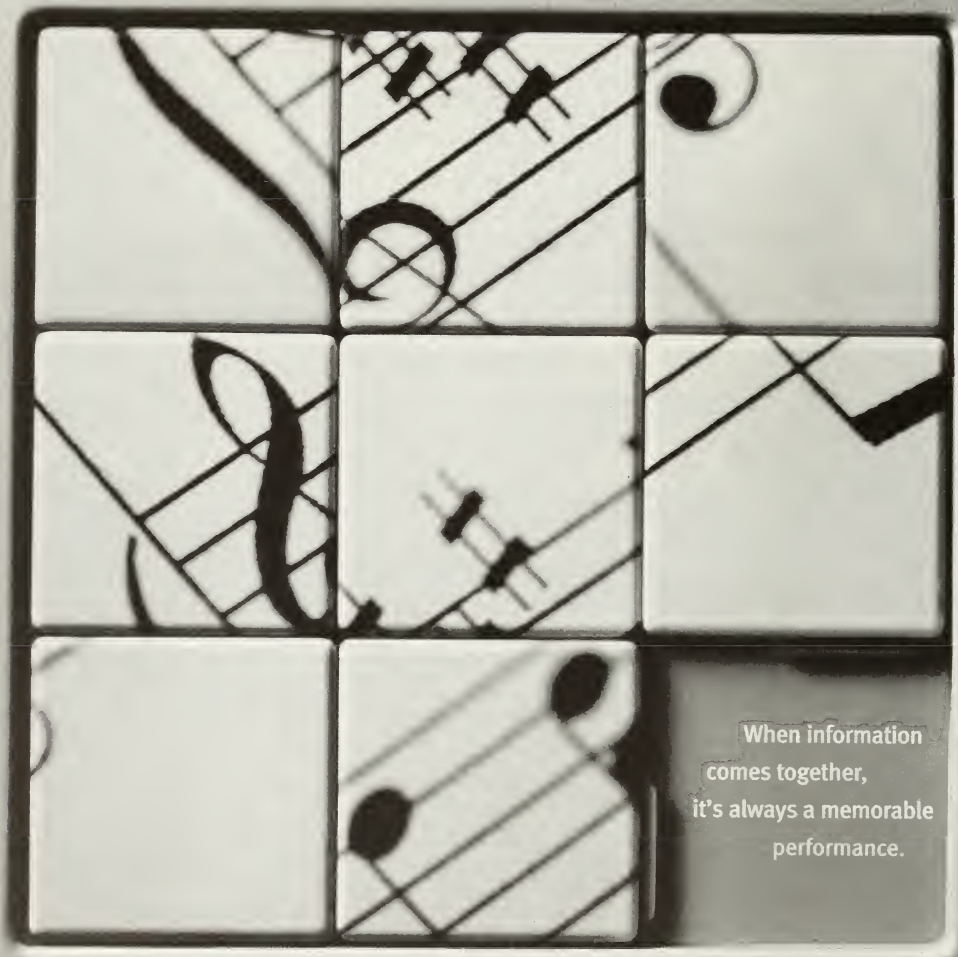

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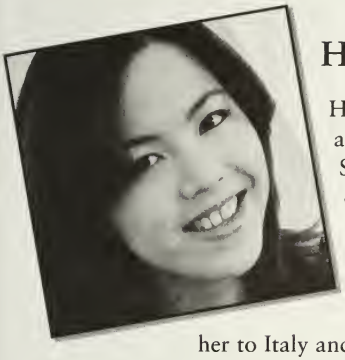

HSUEH-FEN CHEN

Hsueh-Fen (Fenni) Chen was born in Taiwan, Taipei, and went to high school at Taipei Hwa Kang Arts School. In 1999 she came to the United States and continued her voice training at Carnegie-Mellon University. After two years, she decided to transfer to Boston Conservatory to study voice performance in the department of music. During the summer of 2005, Fenni joined the SSMA program, which took her to Italy and Switzerland, for sixteen concerts, including a solo performance of the popular Puccini aria "O mio babbino caro" with the orchestra. In 2005 and 2006, Fenni was invited by the Taiwanese Embassy to sing that country's

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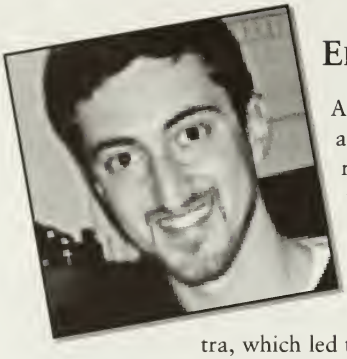
anthem for the celebration of Taiwan National Day at Boston's Fairmont Copley Plaza Hotel. On July 4, 2006, she was invited once again by the Taiwanese Embassy to sing at McCoy Stadium for the baseball game featuring Team Taiwan vs. Team USA. Having transferred earlier this year to the University of Massachusetts to complete her undergraduate degree, Fenni Chen will graduate in June of this year.

Candida Rose

Born, raised, and currently residing in New Bedford, Massachusetts, Candida Rose captivates and stirs audiences with a compelling voice that combines jazz, rhythm and blues, and gospel with just the right touch of international spice. Her ten-song debut CD entitled *KabuMerikana: The Sum of Me*, combines her Cape Verdean musical roots with American influences in what she calls "KabuJazz." Candida Rose recently graduated *magna cum laude* from the University of Massachusetts, Dartmouth, with a bachelor's degree. While there she was active in the Gospel Choir and Vocal Jazz Ensemble, as well as the Creative Arts Jazz Ensemble and Kekeli African Drum and Dance Ensemble; she sang the national anthem during her own 2005 graduation ceremony. Her final senior recital, entitled "Sum of Me," included several original compositions. In addition to being a committed vocal artist, Candida Rose is also a wife, mother, grandmother, and dedicated teacher and mentor to many of New Bedford's aspiring young vocalists. She developed her impressive vocal interpretations and her broad repertoire over 20 years, while singing with local and nationally known jazz, R & B, and funk bands and individual artists. A more recent influence is her experience as a music/choir director, arranger, and composer with the Union Baptist Church Sanctuary Choir and other local groups. Her work as a vocalist for civic events and with youth-oriented programs has earned her the Artistic Service Excellence Award from the New Bedford Branch of NAACP, and several honors from the New Bedford City Council. She has performed on several occasions for the Mayor of New Bedford and at several pre- and post-election events for Massachusetts Governor Deval Patrick. She recently represented New Bedford's ECHO Project (a federally funded program through the Department of Education) during an eight-week Festival of Performing Arts tour, traveling to Hawaii, Washington, D.C., New York City, Massachusetts, and Alaska. Candida Rose has performed with both jazz and world music artists, including six-time Grammy nominee Kurt Elling and vocalist Maria DeBarros. A member of New England Conservatory's Millennium Choir, she has also given solo performances with the National Center of Afro-American Artists' production of Langston Hughes's *Black Nativity*. Her international credits include a performance as back-up vocalist in Cape Verde at the Festival de Santa Maria on the Island of Sal with Perry Lee "Tiny" Tavares of the Grammy Award-winning group Tavares. Candida Rose has performed at noted Boston area jazz clubs and in Rhode Island and Connecticut. As part of the Manny Santos Quintet she has performed for Boston's "Steppin' Out" gala. She has been featured on "Eric in the Evening" on Boston's WGBH (89.7 FM) and on *Urban Update* (WHDH Channel 7 Boston).

Liz Callaway

Liz Callaway made her Broadway debut in Stephen Sondheim's *Merrily We Roll Along*. For her performance in *Baby*, she earned a Tony Award nomination. She has also appeared on Broadway in *The Three Musketeers*, *Miss Saigon* (in which she originated the role of Ellen), as Grizabella in *Cats*, and in the Bacharach and David revue *The Look of Love*. She received a Drama Desk nomination for her performance in the Playwrights Horizon production of *The Spitfire Grill* and appeared with Jimmy Webb and Paul Williams at Feinstein's at the Regency. Other New York appearances include *Hair in Concert* at the New Amsterdam Theatre, the legendary *Follies in Concert* at Lincoln Center, *No Way to Treat a Lady*, *Marry Me a Little*, *Brownstone*, and *One Touch of Venus* for Encores! *Sibling Rivalry*, which Liz created with her sister Ann Hampton Callaway, was presented to great acclaim at London's Donmar Warehouse. Originally produced at New York's Rainbow and Stars, the show was recorded live by DRG Records and went on to win Mac and Bistro awards. *Relative Harmony*, a new show by the sisters, opened to rave reviews in New York and Los Angeles. Liz's extensive concert work has included *The Music of Andrew Lloyd Webber* at the Kennedy Center in Washington, D.C. She provided the singing voice of the title character in the animated feature *Anastasia*. The film score included Liz's performance of the Oscar-nominated song "Journey to the Past," which gold medalist Tara Lipinski used for one of her skating performances in the 1998 Winter Olympics. Liz is also the singing voice of Princess Jasmine in Disney's *The Return of Jafar* and *Aladdin and the King of Thieves*. Other film work includes the singing voice of the title character in *The Swan Princess*, as well as voices in *The Lion King 2: Simba's Pride*, *Beauty and the Beast*, and *The Brave Little Toaster Goes to Mars*. She received an Emmy award for hosting *Ready to Go*, a daily live children's television program in Boston. Other TV credits include *In Performance at the White House*, *Inside the Actor's Studio* (with Stephen Sondheim), and *Holiday at Pops*. Among her recordings are her solo albums *The Beat Goes On* (music of the '60s), *The Story Goes On: Liz Callaway On and Off-Broadway*, and *Anywhere I Wander, the Music of Frank Loesser* as well as *A Stephen Sondheim Evening*, *Unsung Sondheim*, *Unsung Irving Berlin*, *Sondheim at the Movies*, *Lost in Boston*, and *The Maury Yeston Songbook*. In addition to her Holiday Pops appearance, Liz Callaway has performed with Keith Lockhart and the Boston Pops at Symphony Hall and on tour.



Eric V. Hachikian

As a young boy, Eric V. Hachikian spent countless hours absorbing his grandmother's collection of classical music records. Having begun piano lessons at age three, he went on to study composition at the Tanglewood and Aspen music festivals, and earned a bachelor's degree in composition, *summa cum laude*, from the University of Michigan. In his freshman year, he won a commission from the Ann Arbor Symphony Orchestra, which led to another orchestral commission through the Lake Forest Symphony the following year, and a subsequent performance with the University of Michigan's Symphony Orchestra. Following advanced studies with Philip Lasser in Paris and New York and a master's degree from New York University, he began teaching private students in composition and theory. He also teaches piano and is currently on the faculty at the Bronx Conservatory of Music. His life-long exploration of his Armenian musical heritage began with his mother's lullabies. Commissions from the Detroit and Chicago Armenian Churches for a string quartet (*Saint Sarkis Suite*) allowed Hachikian to explore his cultural heritage through music. Upon his grandmother's passing, he organized a concert to commemorate her life and all survivors of

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the Armenian Genocide of 1915. Subsequently, the Eastern Prelacy of the Armenian Church commissioned a new composition inspired by his Armenian heritage: Hachikian's *Voyage to Amasia* was premiered at Carnegie Hall in 2005 to a sold-out audience and is the subject of a feature documentary film co-directed by Hachikian and Randy Bell (www.voyagetoamasia.com). Hachikian has scored several independent films, was an orchestrator for the films *Everything Is Illuminated* and *Casanova*, and is scheduled to compose for the upcoming feature film *Inexcusable*. Hachikian's music has been heard in the Manhattan Children's Theater's productions of *A Christmas Carol* and *The Snow Maiden*. In addition, he has written music for commercials and for programs on the Discovery Channel, Sundance Channel, Learning Channel, and Court TV. Upcoming projects include traveling to Turkey and Armenia this September to finish filming *Voyage to Amasia*; completing an album of cross-genre music for release in the fall; concerts at the Chicago-based chamber music organization Music in the Loft; and concerts in New York City with the Motyl Chamber Ensemble, where he serves as the composer-in-residence. Eric V. Hachikian (www.evhachikian.com) currently resides in New York City. His orchestral music is featured in this afternoon's 56th annual Boston Pops concert for the Friends of Armenian Culture Society.

Martin Haroutunian

Martin Haroutunian is a student of Armenian folk music who performs on and teaches traditional Armenian wind and percussion instruments, including dap, dhol (kopal), duduk, parkapzuk, pku, shvi, sring (blul), and zurna. He has studied at the Komitas State Conservatory of Yerevan (Folk Instruments Department under Khachatur Avetisian, Wind Instruments Division under Jivan Gasparian) and at the University of Massachusetts, Boston. He has also received private instruction from Ohannes Salibian, Georgi Minasov, Gevorg Dabaghian, and Norayr Kartashian. His critiques and reviews have been published in the *Armenian Forum*, *Armenian Mirror-Spectator*, and *Armenian Weekly*. Martin has performed in Armenia, Canada, Cyprus, Holland, Italy, Lebanon, Syria, and Turkey. A guest artist with the Navasart Armenian Folk Ensemble of Paris during its United States tour, he has also toured with the Erebouni and Garni Armenian folk ensembles as principal soloist at various prestigious international festivals and with Kurdish folk singer Sivan Perwer. Martin arranged and performed the music for New Repertory Theater's 1998 production of Richard Kalinoski's *Beast on the Moon*; he served as a consultant and recorded for the play's 2005 off-Broadway production. He is founder and director of the Arev Armenian Folk Ensemble, which has performed extensively in the United States, including the 2002 Christmas Revels. The ensemble's 2003 debut recording received two nominations at the Armenian Music Awards. Martin is featured on such recordings as *An Anthology of Armenian Patriotic Songs*, *Portable Planet*, *Lullabies from the Cradle of Civilization*, and various film and television soundtracks, including the original motion picture soundtrack to *Everything is Illuminated*. He is also featured on recordings by Raffi Adourian, Janette Khalarian, the Vardan Ovsepian Chamber Ensemble, and the Komitas Project directed by Ara Sarkissian. In 2006 Martin founded the Lusin Armenian Experimental Improvisation Group. Most recently he was invited by Academy Award-winning composer Gustavo Santaolalla to play in a soon-to-be-released film soundtrack. He currently serves on the Executive Committee of the Hamazkayin Armenian Educational and Cultural Society of Greater Boston.

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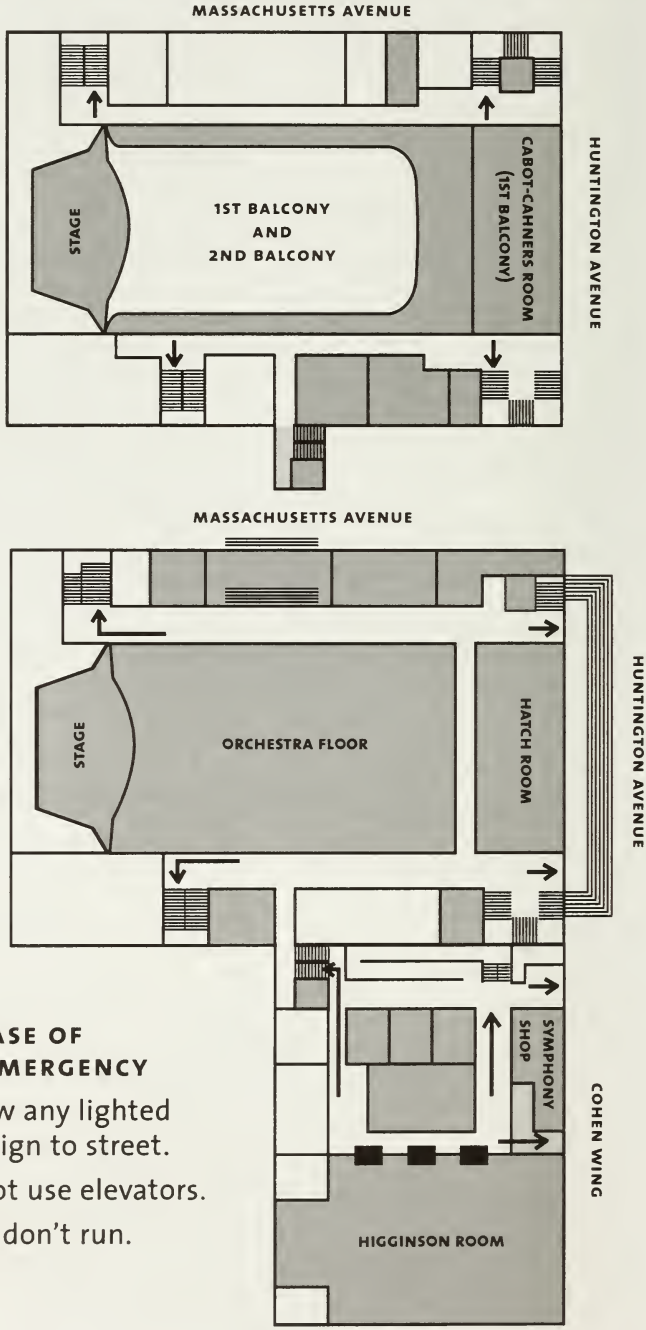

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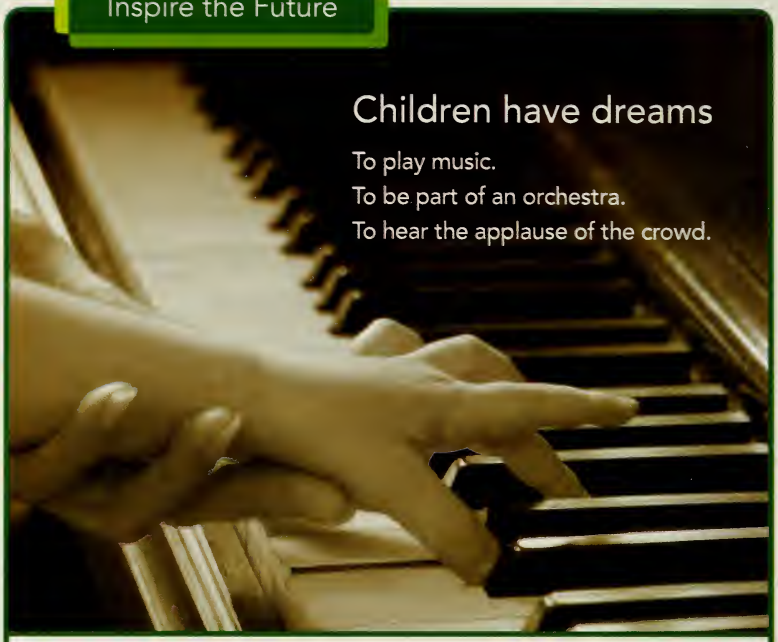

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This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.

Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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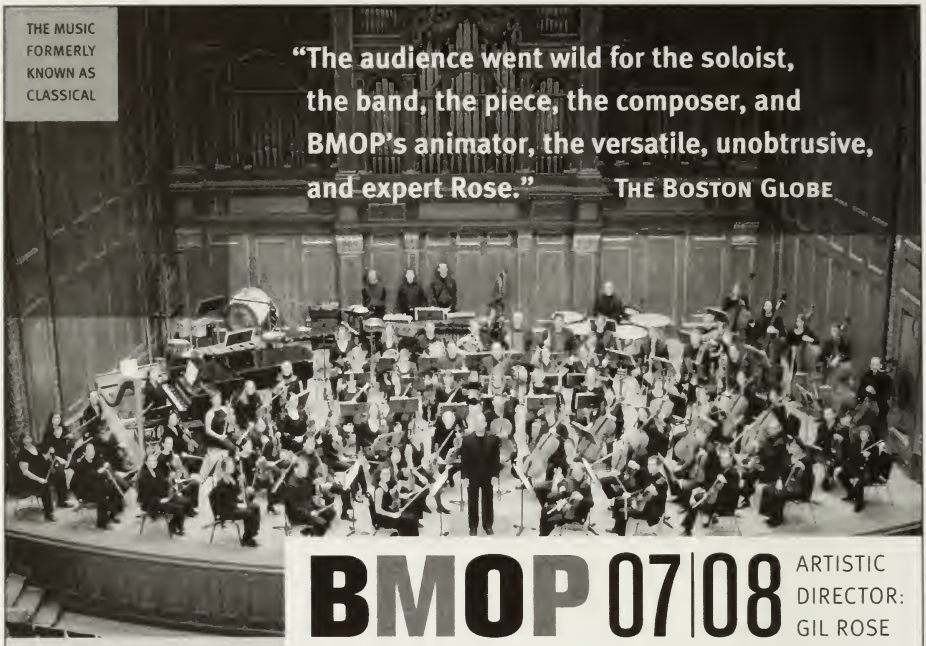

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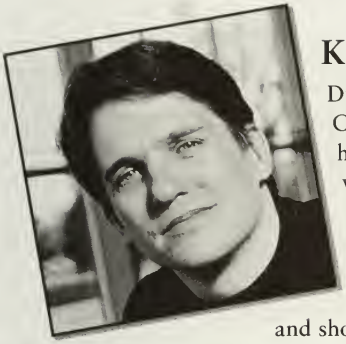

Keith Lockhart

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart will surpass the milestone of his 1,000th Boston Pops concert. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award. He has led the Boston Pops on 29 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 he and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording, which was followed in June 2005 by *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart will assume that position with the North Carolina summer educational institute and festival in October 2007. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.

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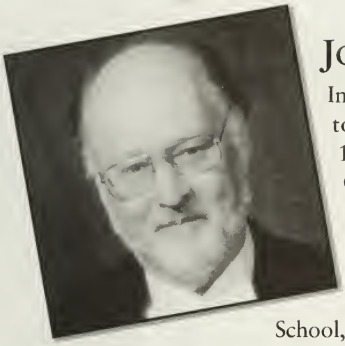

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne.

He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work at that time. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *Tributes! (for Seiji)*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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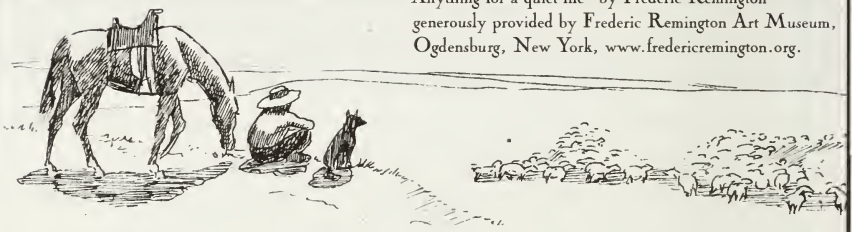

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Laureate Conductor

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Beranek Chair, fully funded in perpetuity
Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang
Bo Youp Hwang
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Catherine French
*Kelly Barr
*Polina Sedukh
*Jason Horowitz

**Participating in a system of rotated seating*
§Substituting

Violas
Cathy Basrak
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce
*Mickey Katz

Basses
Lawrence Wolfe
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
§Linda Toote

Piccolo
Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

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Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
§Ian Greitzer

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Jason Snider
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Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Frank Epstein
J. William Hudgins
James Gwin
§Richard Flanagan

Harp
§Ina Zdorovetchi

Rhythm Section
James Gwin–drums
Bob Winter–piano

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he

Michael J. Lutch

Keith Lockhart will lead his 1,000th Boston Pops concert this season.

would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians

1959

1980

2005

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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Evening at Pops broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During the 2007 spring season, his thirteenth as Boston Pops Conductor, Mr. Lockhart will reach the milestone of his 1,000th Boston Pops concert. He has made 64 television shows, led 29 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded ten albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first two self-produced and self-distributed recordings, *Sleigh Ride* and *America*. EdgeFest, introduced during Keith Lockhart's tenth anniversary season in 2005, returns in June, featuring more cutting-edge collaborations with contemporary artists. This year's guests are Cowboy Junkies and M. Ward. DJ Paul Oakenfold makes a cameo appearance, and, for the first time, EdgeFest programs include the world premiere performances of works by young composers Nico Muhly and Felix Brenner. The 2007 Pops JazzFest showcases the talents of Chick Corea and Gary Burton as well as Dianne Reeves. Other season highlights include a new American Inspirations program, Gospel Night, tributes to Oscar- and Tony-winning music, a week of Film Nights led by John Williams, and concert performances of Rodgers and Hammerstein's *Carousel*. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

Henry Lee Higginson Memorial Pops Concert

The Boston Pops Orchestra performance on Tuesday evening, May 15, is presented in memory of Henry Lee Higginson (1834-1919) by his great-granddaughter, Cecile Higginson Murphy. Cecile, a longtime resident of the South Shore of Massachusetts as well as Florida, and an avid gardener and music lover, is a generous supporter of the Boston Pops Annual Fund and an admirer of Boston Pops Conductor Keith Lockhart. Her support is inspired by her great enjoyment of the Boston Pops and her appreciation of "all that Keith Lockhart has done for the Pops."

The Boston Symphony Orchestra, the Boston Pops, and generations of music lovers are forever indebted to Henry Lee Higginson, the extraordinary businessman, philanthropist, Civil War veteran, and amateur musician who founded the Boston Symphony Orchestra in the fall of 1881. It was his intention in founding the BSO to bring "joy and comfort to many people," and he financially sustained the Orchestra—virtually single-handedly—until the creation of the Board of Trustees in 1918. Higginson was committed to ensuring that symphonic music of the highest caliber be available to the public through concerts and open rehearsals. Integral to his plan was the basic concept of the Boston Pops, a series of concerts "especially in summer... of a lighter kind of music, in which should be included good dance-music."

As a young man, Higginson had spent four years in Europe seriously pursuing musical studies, mostly in Vienna. Drawing from those days, he proposed for Boston a new concert series of "light music of the best class," hoping to recreate the ambiance of summer evenings in the concert gardens of Vienna. The "Promenade Concerts" began on July 11, 1885, with the promise that "refreshments of all kinds will be served at tables." Today, with the Pops a staple in Boston and a household name around the world, Higginson's remarkable vision, philanthropy, and persistence live on, a musical legacy that carries into this new millennium.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Tuesday evening, May 15, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

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American Inspirations

An American in Paris — Gershwin

Rhapsody in Blue — Gershwin
MICHAEL CHERTOCK, piano

INTERMISSION

Symphony No. 9 in E minor, Opus 95 (*From the New World*) — Dvořák
Adagio—Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco
Photo montage by Robert Turner

We invite tonight's audience to join the celebration as Keith Lockhart reaches the milestone of conducting his 1,000th Boston Pops concert.

This evening's concert is presented in memory of Major Henry Lee Higginson by his great-granddaughter, Cecile Higginson Murphy.

Michael Chertock's appearances with the Boston Pops Orchestra this week are made possible by a generous gift from the Estate of Charlotte Spohrer McKenzie.

See page 28 for more about Robert Turner.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, May 16, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

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Among Those Present: Governor Dummer Academy; Sally O'Connor and Associates; Friends of McLean Hospital; Sodality of Our Lady, St. Agnes Parish; Season-at-Symphony; Skidmore Alumni Club of Boston & Worcester; Hudson Savings Bank; Salem State College Explorers; York County Retired Teachers Association; Batchelder School; Our Lady Star of the Sea; Lynn Public Schools; Danvers Bank Destinations; Blessed Sacrament Church; Twin Lakes Secondary School; Eagle County Council on Aging; HOPE Club of Providence; Committee for a Response to A.I.D.S.; Griesinger, Tighe and Maffei.

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JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, May 17, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

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TUFTS UNIVERSITY NIGHT AT POPS

A Tribute to Oscar and Tony

Overture to *Around the World in 80 Days*	Young
A Storm Is Coming, from *The Lord of the Rings*	Shore
My Heart Will Go On, from *Titanic*	Horner/Jennings-Starobin
Main Title, Fountain Theme, and Chez Maxim Waltz, from *Gigi*	Lerner/Loewe
Immolation, from *Schindler's List* (With Our Lives, We Give Life)	Williams
Main Title from *The Sound of Music*	Rodgers/Hammerstein

INTERMISSION

Dear Alma Mater	Lewis
Tuftonia's Day	Hayes
The Light on the Hill	Buskin/Hamilton

THE AMALGAMATES, THE BEELZEBUBS, and THE JACKSON JILLS

Cortège de Bacchus, from *Sylvia*	Delibes
Concertino in D for Flute and Orchestra	Chaminade

SOOYUN KIM
Winner of the 2007 New England Conservatory Soloist Competition

INTERMISSION

MTA Film produced by Susan Dangel	Steiner/Hawes-Hayman
Overture to *How to Succeed in Business without Really Trying*	Loesser-Troob
Overture to *The Phantom of the Opera* Prelude—Music of the Night	Lloyd Webber-Morley
Overture to *Lawrence of Arabia*	Jarre
Love Theme from *Out of Africa*	Barry
Chim-Chim-Cheree, from *Mary Poppins*	Sherman/Sherman-Hayman
Overture to *The Producers*	Brooks-Besterman
42nd Street	Warren/Dubin-Sebesky

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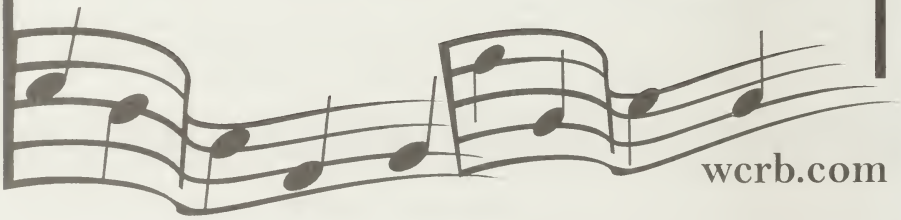

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 18, 2007, at 8

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON COLLEGE FAMILY NIGHT AT POPS

A Tribute to Oscar and Tony

Prelude to *Ben-Hur*	Rósza
Overture to *Around the World in 80 Days*	Young
A Storm Is Coming, from *The Lord of the Rings*	Shore
My Heart Will Go On, from *Titanic*	Horner/Jennings-Starobin
Main Title, Fountain Theme, and Chez Maxim Waltz, from *Gigi*	Lerner/Loewe
Immolation, from *Schindler's List* (With Our Lives, We Give Life)	Williams
Main Title from *The Sound of Music*	Rodgers/Hammerstein

INTERMISSION

Alma mater
For Boston
ANDREW GLYNN, Boston College, '08

MTA (Film by Susan Dangel)	Steiner/Hawes-Hayman
All That Jazz, from *Chicago*	Kander/Ebb-Besterman
Overture to *How to Succeed in Business without Really Trying*	Loesser-Troob
Overture to *The Phantom of the Opera* (Prelude—Music of the Night)	Lloyd Webber-Morley
Chim-Chim-Cheree, from *Mary Poppins*	Sherman/Sherman-Hayman
Overture to *Lawrence of Arabia*	Jarre
Love Theme from *Out of Africa*	Barry
Overture to *The Producers*	Brooks-Besterman
Main Title from *My Fair Lady*	Lerner/Loewe
42nd Street	Warren/Dubin-Sebesky

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BOSTON, MASSACHUSETTS

$2,650,000. Duplex penthouse at the Intercontinental with dramatic views of Boston's inner harbor from every room. Features include 10-foot ceilings, wall-to-wall windows, walnut flooring, granite and marble countertops and superior finishes. Master bedroom with three closets and interior storage room. All hotel amenities available. **Ellen Signiago Brockman, Cambridge, MA office, (617) 864-4430, ellen.brockman@NEMoves.com**

CHESTNUT HILL, MASSACHUSETTS

$2,495,000. Located in an estate area of Chestnut Hill on an acre of spectacular gardens replete with historic stone walls and specimen plantings, this Gambrel Colonial offers contemporary living and privacy. This majestic home features beautiful open space, skylights, a lower-level solarium, and an in-ground swimming pool and patio with a hot tub. **Gayle McAdams, Chestnut Hill, MA office, (617) 566-2447, gayle.mcadams@NEMoves.com**

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BOSTON, MASSACHUSETTS

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, May 19, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

A Tribute to Oscar and Tony

Overture to *Around the World in 80 Days*	Young
A Storm Is Coming, from *The Lord of the Rings*	Shore
My Heart Will Go On, from *Titanic*	Horner/Jennings-Starobin
Main Title, Fountain Theme, and Chez Maxim Waltz, from *Gigi*	Lerner/Loewe
Immolation, from *Schindler's List* (With Our Lives, We Give Life)	Williams
Main Title from *The Sound of Music*	Rodgers/Hammerstein

INTERMISSION

Clarissima Go BU	arr. Wolfe
From Piano Concerto in C, No. 25, K.503: Allegro maestoso TOMA POPOVICI A winner of the 2007 Boston University School of Music Soloist Competition	Mozart
MTA Film produced by Susan Dangel	Steiner/Hawes-Hayman
Overture to *How to Succeed in Business without Really Trying*	Loesser-Troob
Overture to *The Phantom of the Opera* Prelude—Music of the Night	Lloyd Webber-Morley
Overture to *Lawrence of Arabia*	Jarre
Love Theme from *Out of Africa*	Barry
Chim-Chim-Cheree, from *Mary Poppins*	Sherman/Sherman-Hayman
Overture to *The Producers*	Brooks-Besterman
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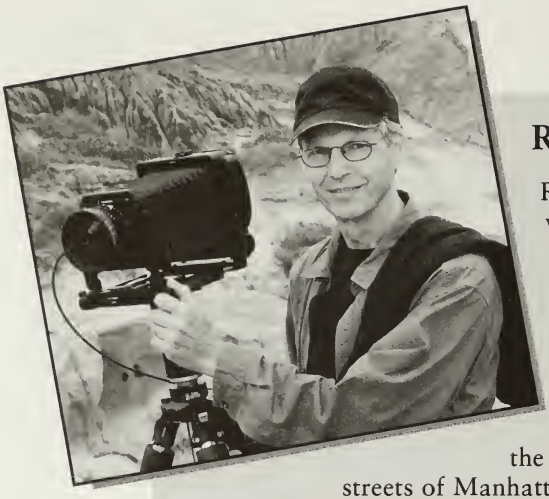

Robert Turner

Robert Turner has been working professionally with a camera for more than twenty years. Before turning to images of the natural world he worked in film. As president of Spectrum Films, Inc., he shot on locations from the high Andes of Peru to the streets of Manhattan. He and his partners wrote and directed more than sixty non-fiction films. Their productions were honored with forty-six national and international film festival awards. Bob now devotes all of his energies to large-format, fine-art, wildlands photography, logging over 40,000 miles a year in pursuit of the light on the land. He has quickly gained recognition in the art photography scene. His work, which will be featured in a number of museum and gallery shows in the upcoming year, hangs in private collections across the United States as well as in many countries of Europe and Asia. His prints also reside in numerous corporate collections, including those of SprintPCS, A. G. Edwards, Goldman Sachs, and Deloitte & Touche. His images are identified by their strong composition, rich use of color, and sense of depth. They are sold in galleries in New York, Denver, Santa Fe, Yosemite National Park, and Newport Beach, California, as well as Jakarta, Indonesia. A traveling exhibit, *Robert Turner: Rare Places in a Rare Light*, was hosted recently by the Harvard Museum of Natural History as well as museums in San Diego, Cleveland, and Napa Valley, California. Bob grew up steeped in the natural history of the forests of northern New Jersey and the Adirondack Mountains of upstate New York. A longtime member of the Audubon Society, he is an avid conservationist. He studied anthropology and fine art at the University of Colorado. After college he lived and worked in highland Peru for several years. When not traveling the back roads of the country he lives with his wife in Carlsbad, California. Visit www.robertturnerphoto.com to view his work online.

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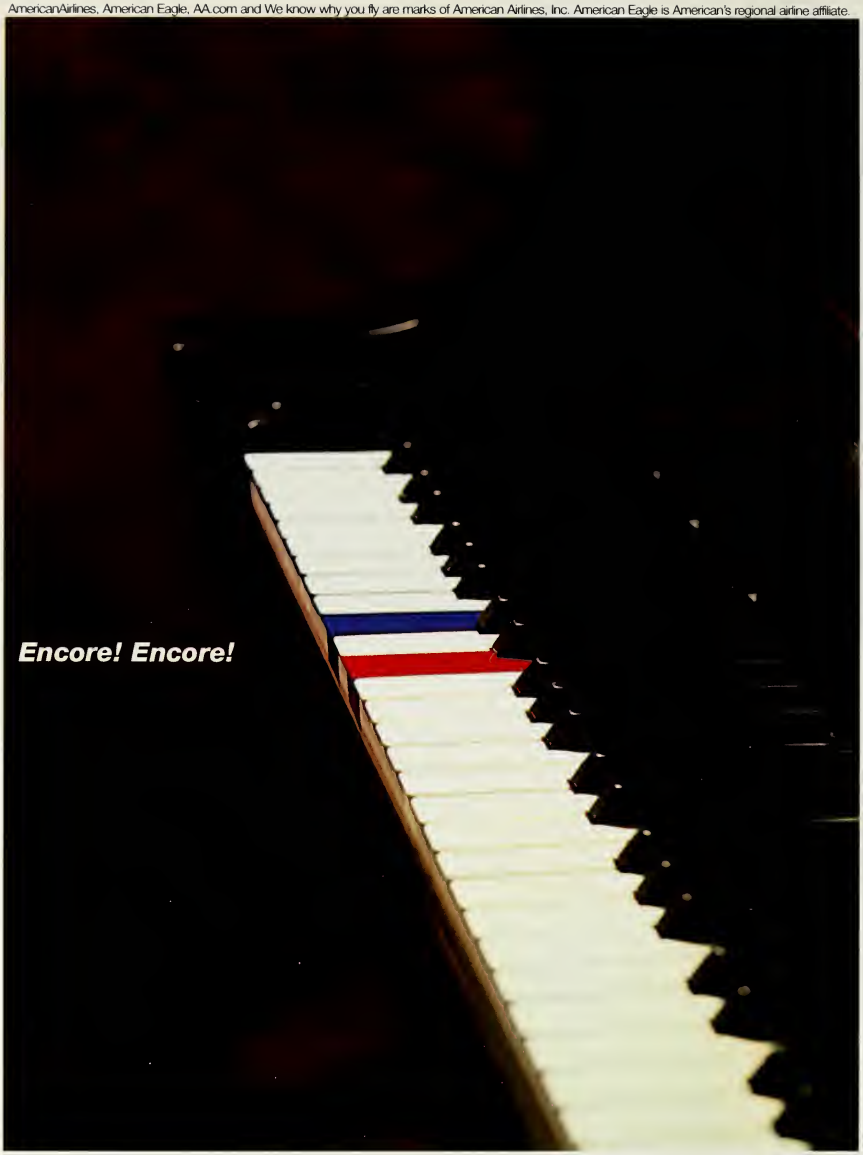

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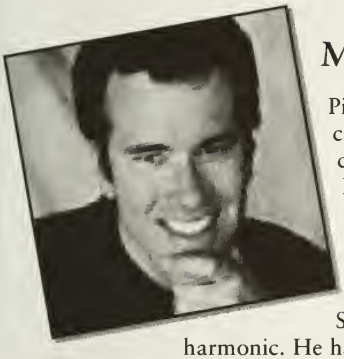

MICHAEL CHERTOCK

Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with conductors such as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel, and Andrew Litton and with such orchestras as the Philadelphia Orchestra, Montreal Symphony, Toronto Symphony, Baltimore Symphony, Naples Philharmonic, Detroit Symphony, Chattanooga Symphony, Utah Symphony, Oregon Symphony, Indianapolis Symphony, and Dayton Philharmonic. He has toured Asia with both the Boston Pops and the Cincinnati Pops. His 1999 Carnegie Hall debut was with the Cincinnati Pops Orchestra in Duke Ellington's *New World A'Comin'*. In June 2005 he was soloist with the Boston Pops under Keith Lockhart in the world premiere of Tod Machover's *Jeux Deux* for HyperPiano and Orchestra, commissioned by the Boston Pops for Mr. Chertock. In 2007 he will record the work in Denmark. In spring 2006 he traveled to Sofia, Bulgaria, to record a new work written for him by Roger Davis of Miami University, Ohio. Michael Chertock's 2003 performance on the Cincinnati Symphony's recording of *Petrouchka* earned rave reviews in *Gramophone* and *American Record Guide*. He first performed publicly at the age of eleven, and at fourteen performed on live television in Guam. At seventeen, he performed Rachmaninoff's Piano Concerto No. 3 with Andrew Litton. His numerous awards include top prize in the Joanna Hodges International Piano Competition (Brahms Division) and grand prize in the St. Charles International Piano Competition. In 1994 he released *Cinematic Piano* (Telarc), a collection of his original arrangements of music from movies, which has sold more than 30,000 units worldwide. He has since released *Palace of the Winds*, *Christmas at the Movies*, and *Love At the Movies*, all on Telarc. Mr. Chertock is conductor of the Blue Ash-Montgomery Symphony (in suburban Cincinnati, Ohio), principal keyboardist of the Cincinnati Symphony Orchestra, and artistic director of Linton Music's Peanut Butter and Jam Sessions, an interactive music series for chil-

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dren. In June 2004 he was appointed assistant professor of piano at the University of Cincinnati, College-Conservatory of Music, where he received his master's degree as a student of Frank Weinstock. Recent and upcoming engagements include performances with the Boston Pops, the Chattanooga Symphony, and the Columbus (Ohio) Symphony. Mr. Chertock, his wife, and two children live in Cincinnati. When he is not on the road, he plays piano and organ for services at St. Barnabas Episcopal Church.

Tufts University *A Cappella* Groups

Founded in 1984, the **Amalgamates** are Tufts University's oldest co-ed *a cappella* group. With members from all over the country, the 'Mates have a tradition of "fun, family, and song," represented by both the current singers and a network of over 150 alumni worldwide! The group has performed at Disney World, Rockefeller Center, "The Strip" in Las Vegas, Jamaica, Paris, and many other places around the world. This past year they toured the east coast, and are still happily reeling from a spring break tour in London, where the highlight performance took place at the National Portrait Gallery in Trafalgar Square. The 'Mates just released their 10th album, *Baggage Claim*, a compilation of work from the past two years. Its excellence has already been recognized by the selection of the track "Good Luck" for the Best Of College A Cappella album (BOCA) 2007, and by its two CARA nominations (Contemporary A Cappella Recording Award) for Best Mixed Album and Best Arrangement, for "Warning Sign." You can also hear the 'Mates on BOCA 2001, 2003, and 2005.

The Beelzebubs, an all-male award-winning *a cappella* group, was founded at Tufts in 1962. The "Bubs" began as a double quartet and has evolved into one of the country's finest collegiate *a cappella* traditions. In addition to extensive touring throughout the year, the Beelzebubs is one of the few *a cappella* groups to produce high-quality CDs about once every two years. Their recent studio album, *Shedding*, has received rave reviews from both the Recorded A Cappella Review Board (RARB) and the Contemporary A Cappella Society of America (CASA). Highlights of the Bubs' 45-year history include performances on *The Late Show with David Letterman* and during the pregame ceremonies at the Major League Baseball All-Star Game in Boston, a National Championship of Collegiate *a cappella*, a tour of Paris and London, singing for former President Clinton and Senators Clinton and Kerry, and having one of their recordings played on the space shuttle *Columbia*. Recently the Bubs sang the national anthem for the Boston Celtics and toured to Greece and Turkey while always keeping in mind the motto of "Fun Through Song."

Founded in 1963, the **Jackson Jills** are Tufts University's oldest all-female *a cappella* group. Though their name has been mistaken for "Jacks and Jills" in the past, they are actually named after Jackson College, the former all-female college of Tufts University. A group of enthusiastic women, they share a common passion for music. The Jills are widely recognized and highly acclaimed for their vocal styles and repertoire that ranges from standards by Pat Benatar to songs from newcomers like The Fray. The group's latest album, *Don't Try This in Heels*, was released in December. The Jills always strive to live up to their motto of being cutting-edge *a cappella*.

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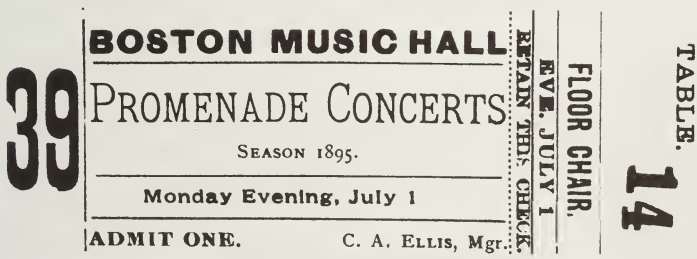
Sooyun Kim

Since her prize-winning debut at age ten with the Seoul Philharmonic Orchestra, flutist Sooyun Kim has gone on to win the Joyce Dutka Arts Foundation Award, as well as the National Flute Association, Haynes International, and James Pappoutsakis International flute competitions. Highlights of Sooyun's 2007 season include a solo recital in Chicago presented by the Barnett Arts Foundation, and concerto appearances with the New England Conservatory Symphony Orchestra and the New Amsterdam Symphony Orchestra (NYC). She performs at the Isabella Stewart Gardner Museum and in various community outreach venues as a member of the Nobis Trio (with viola and harp), a New England Conservatory Honors Chamber Ensemble. This summer she will serve as principal flutist at the Spoleto USA Festival Orchestra in Charleston, South Carolina. Ms. Kim's previous seasons have included solo performances at Carnegie Hall, Sejong Arts Center (Seoul), Franz Liszt Hall (Budapest), and the Bunka Hall (Kobe, Japan). Her interest in human rights has led her to perform in a series of benefit concerts for North Korean refugees at the Church of St. Francis of Assisi in New York. Sooyun has made concerto appearances with the Seoul National Philharmonic Orchestra, the Yewon Orchestra, the Isabella Stewart Gardner Museum Chamber Orchestra, and the New Jersey Symphony. An avid chamber musician and orchestral player, she has played principal flute with the New York String Orchestra and more recently with the Jeunnesse Musical World Orchestra on their 2006 European tour. Interested in multi-disciplinary performances, she participated in a month-long conceptual art project with artist Sol Lewitt at the Gardner Museum, performing Mozart flute quartets in a space created by the artist, and her trio will be performing at the New Gallery Concert Series in Boston, pairing contemporary music with cutting-edge visual art. In addition, she has performed chamber music with flutist Paula Robison, violinist Jaime Laredo, the Borromeo String Quartet, the New Budapest Strings, and the Musicians from Marlboro. A native of Korea, Sooyun Kim earned her bachelor of music degree at New England Conservatory, where she is completing her master's degree. She has studied with Paula Robison and Renée Krimsier and has performed in master classes for James Galway, Julius Baker, and the late Jean-Pierre Rampal.



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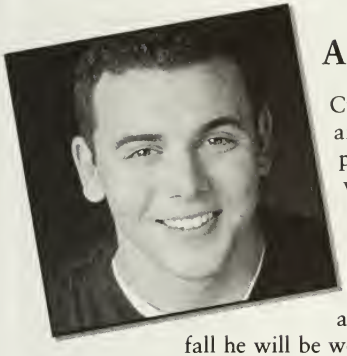
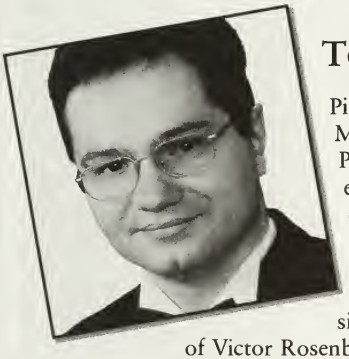


Andrew 'Curly' Glynn

Curly is a junior at Boston College with a theater arts/philosophy double major. He has been in eight productions at the Robsham Theater at Boston College, where his roles have included a singer in Contemporary Theatre's *Night of Duets*, Len in *Book of Days*, Lion/Host in *Candide*, Pierrot in *The King Stag*, Luigi in *We Won't Pay! We Won't Pay!*, the Emcee in *Cabaret*, Rocky in *The Rocky Horror Picture Show*, and the Pirate King in *The Pirates of Penzance*. In the fall he will be working on Mary Zimmerman's *Metamorphosis*. He has worked professionally in Boston at the Lyric Stage playing the Courier in the IRNE-nominated production of *1776*, and has also performed in workshops of three musicals for local Boston playwrights. He is the financial director of Contemporary Theatre, which produces three shows every year at Boston College, and is also a member of the University Chorale, traveling to three countries with them. He has studied classical singing, musical theater singing, and opera, and his acting studies have included mime, clown work, commedia dell'Arte, and Meisner work. In addition to his involvement in acting and singing, Curly is a member of the Golden Key International Honor Society for excellence in academics and is the recipient of the distinguished artist award given through the Boston College Arts Council.



Toma Popovici

Pianist Toma Popovici graduated from the Dinu Lipatti Music School in 1994 having studied with Ludmilla Popisteanu and Lucia Teodorescu, and from the Academy of Music in Bucharest in 1999, under the guidance of Dana Borsan. Mr. Popovici received his master's degree in 2002 from Boston University College of Fine Arts, where he studied with Horia Mihail. He has entered the doctoral program at Boston University to study with Tong-Il Han, is currently a student of Victor Rosenbaum, and holds a grant from the Saul B. and Naomi R. Cohen Foundation. Among the many prizes and awards Mr. Popovici has won are first prize at the Anne and Aaron Richmond Competition in Boston in 2001, first prize at the Dinu Lipatti International Competition in Bucharest in 1997, and first prize at the Waki Osaka International Competition in Japan in 1996. In 1997 the Union of Musical Critics awarded Mr. Popovici the prize for solo activities. He participated by invitation in the International Keyboard Institute and Festival in New York City in 2005 and was invited in the summer of 2005 to the Beethoven Competition in Vienna. Mr. Popovici records regularly for the Romanian National Society of Radiodiffusion. He has prepared for chamber music performance at Kneisel Hall and Yale University's Norfolk Festival and has also participated at summer programs such as the American Conservatory in Fontainbleau, France, and the International Keyboard Institute and Festival in New York City.

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Continued on page 52

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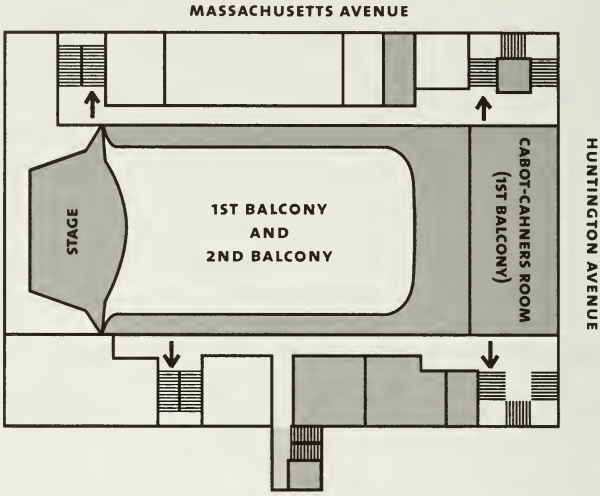

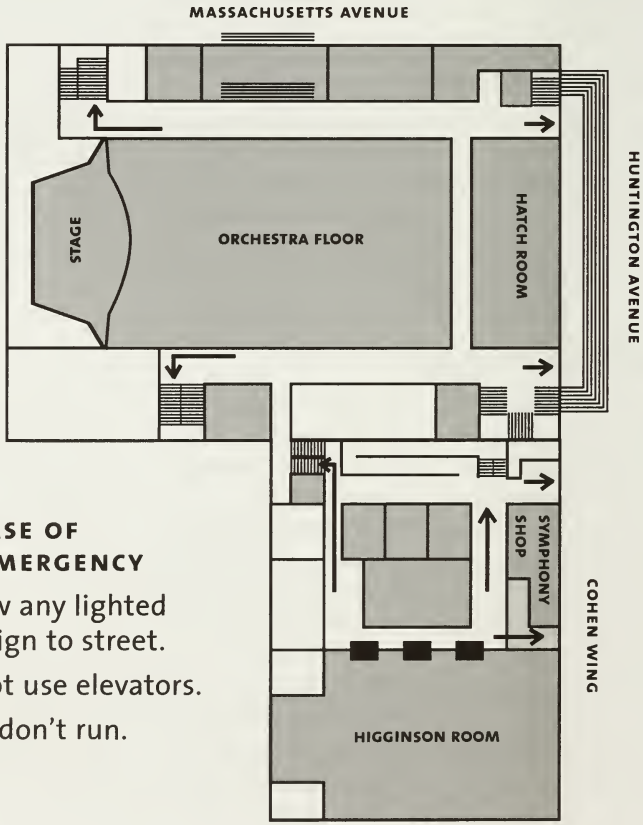

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Symphony Hall Information

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Order online anytime by visiting www.bostonpops.org. Or you may make a reservation and send your payment by check. There is a $5.50 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission. Credit cards, personal checks, and cash are accepted at the Box Office.

TICKET PRICES:
Floor: $85, $66, $40; First Balcony: $50, $45; Second Balcony: $25, $18.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 99.5 FM.

FRIENDS OF POPS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please e-mail bsobusinesspartners@bso.org or call the BSO Business Partners Office at (617) 638-9277.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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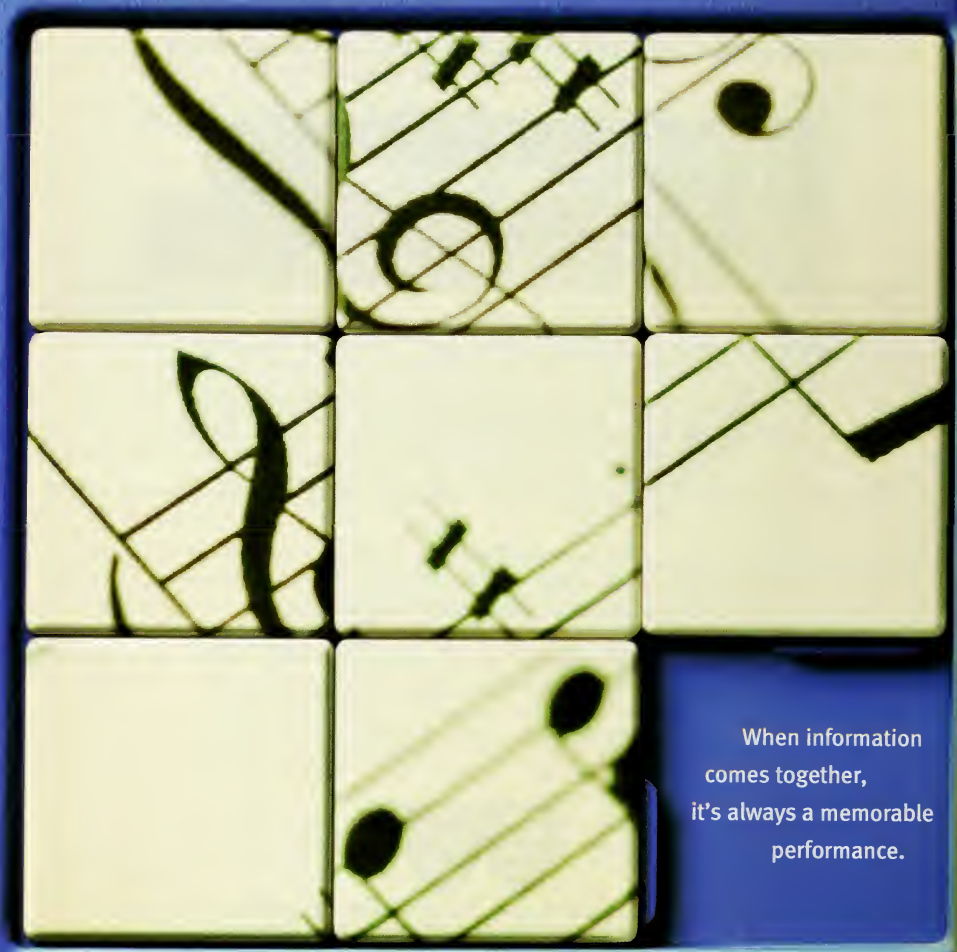

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Edward Hopper
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Oil on canvas
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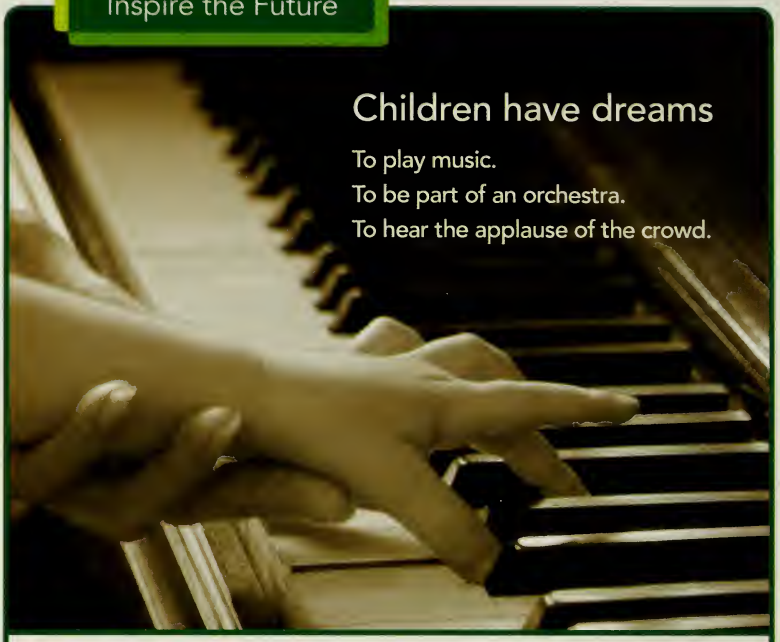

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On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.

Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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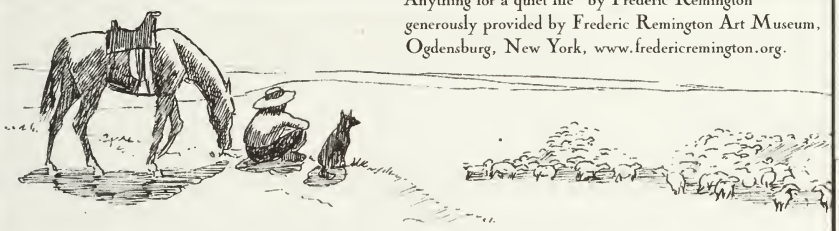

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Keith Lockhart

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart will surpass the milestone of his 1,000th Boston Pops concert. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award. He has led the Boston Pops on 29 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 he and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording, which was followed in June 2005 by *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart will assume that position with the North Carolina summer educational institute and festival in October 2007. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.

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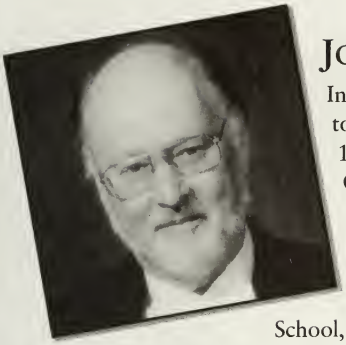

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne.

He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work at that time. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *Tributes! (for Seiji)*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

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Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he

Michael J. Lutch

Keith Lockhart will lead his 1,000th Boston Pops concert this season.

would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

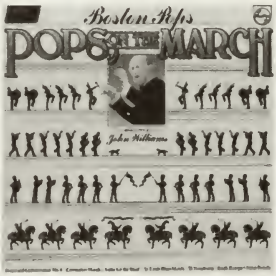
BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians

1959



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had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

BOSTON
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Recognizing the contribution the arts make to the health, vitality, and development of our communities, MetLife Foundation has made a significant commitment to assisting the BSO in making high-quality learning experiences in music and the arts available to schoolchildren statewide. MetLife Foundation's generous multi-year support has helped fund these youth programs over the past six years.

A variety of BSO K-12 education programs serve over 60,000 students (as well as hundreds of teachers) across the Commonwealth, providing substantive, curriculum-integrated arts exposure and education in the public schools and helping to ensure the continued role of the arts in public education. For program and teacher workshop information, please call the BSO's Education Office at (617) 638-9300.

Evening at Pops broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During the 2007 spring season, his thirteenth as Boston Pops Conductor, Mr. Lockhart will reach the milestone of his 1,000th Boston Pops concert. He has made 64 television shows, led 29 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded ten albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first two self-produced and self-distributed recordings, *Sleigh Ride* and *America*. EdgeFest, introduced during Keith Lockhart's tenth anniversary season in 2005, returns in June, featuring more cutting-edge collaborations with contemporary artists. This year's guests are Cowboy Junkies and M. Ward. DJ Paul Oakenfold makes a cameo appearance, and, for the first time, EdgeFest programs include the world premiere performances of works by young composers Nico Muhly and Felix Brenner. The 2007 Pops JazzFest showcases the talents of Chick Corea and Gary Burton as well as Dianne Reeves. Other season highlights include a new American Inspirations program, Gospel Night, tributes to Oscar- and Tony-winning music, a week of Film Nights led by John Williams, and concert performances of Rodgers and Hammerstein's *Carousel*. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, May 22, 2007, at 8

BOSTON POPS

JOHN WILLIAMS conducting

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FILM NIGHT

Fanfare for a Festive Occasion — Williams

A Tribute to Bernard Herrmann

The Inquirer, from *Citizen Kane*
Scene d'Amour, from *Vertigo*
Suite from *Psycho*
Prelude from *North by Northwest*

INTERMISSION

Program continues on page 23.

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~John Williams

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BOSTON POPS

From Broadway to Hollywood

Hooray for Hollywood — Whiting/Mercer-Williams

Carousel Waltz — Rodgers

Excerpts from *Fiddler on the Roof* — Bock/Harnick-Williams

TAMARA SMIRNOVA, solo violin

All That Jazz, from *Chicago* — Kander/Ebb-Besterman

INTERMISSION

At the Movies

March from *Superman* — Williams

Three Pieces from *Harry Potter* — Williams

Fawkes the Phoenix

Nimbus 2000

Harry's Wondrous World

A Tribute to George Lucas and Steven Spielberg — Williams

Jaws—Star Wars—Raiders of the Lost Ark—

E.T. The Extra-Terrestrial

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Among Those Present: Aleppo Shriners; Deerfield Academy Alumni Relations; Ford Hall Forum; Rhode Island Philharmonic Youth Wind Ensemble; Saint Mary's Parish; Braintree Park Department; Chatham/Harwich Newcomers; Clement Associates; Parexel International; Vandam & Weldon; St. Edward the Confessor Parish; Ursuline Academy Humanities Club; Belfast Senior College; Senior Excursions–Binghamton Seniors; Cambridge Trust Company; Endicott College Alumni Relations; Union Club of Boston.

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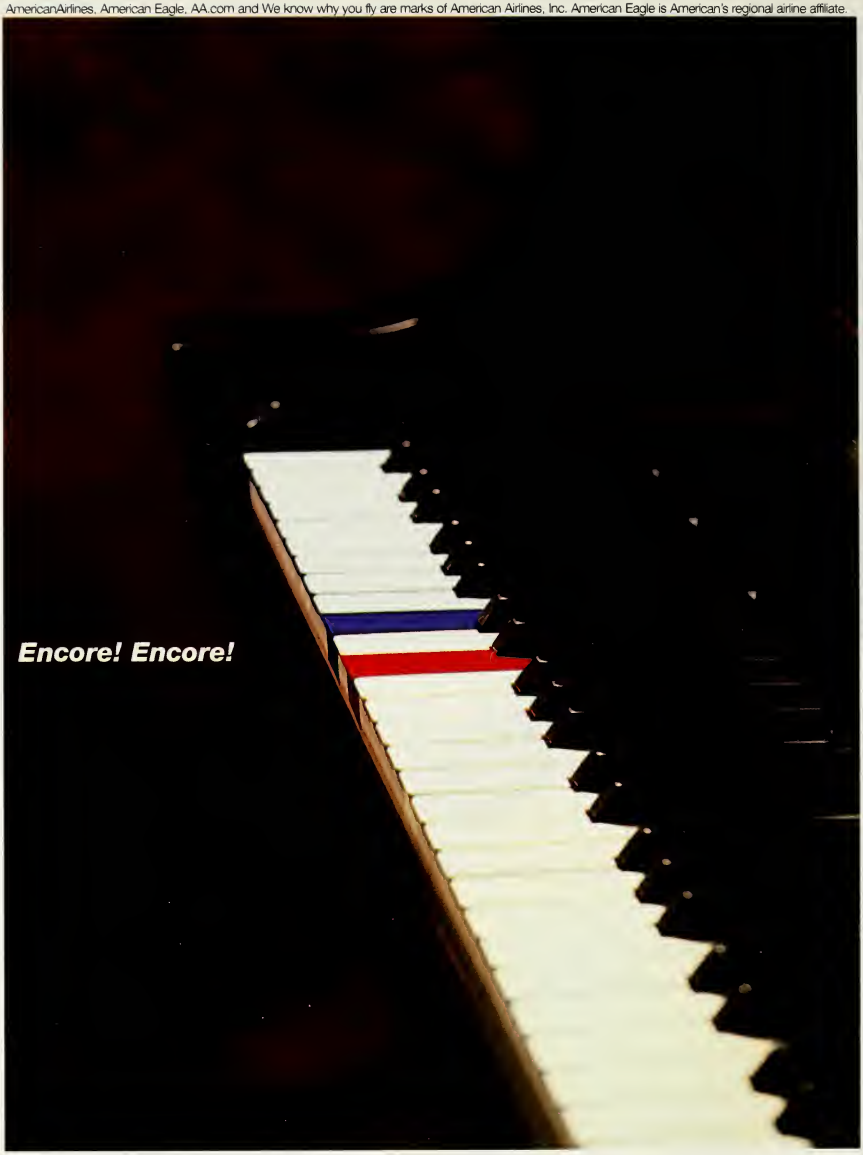

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Wednesday evening, May 23, 2007, at 8

BOSTON POPS

JOHN WILLIAMS conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

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FILM NIGHT

Fanfare for a Festive Occasion — Williams

A Tribute to Bernard Herrmann

The Inquirer, from *Citizen Kane*
Scene d'Amour, from *Vertigo*
Suite from *Psycho*
Prelude from *North by Northwest*

INTERMISSION

From Broadway to Hollywood

Hooray for Hollywood — Whiting/Mercer-Williams
Carousel Waltz — Rodgers

Excerpts from *Fiddler on the Roof* — Bock/Harnick-Williams
TAMARA SMIRNOVA, solo violin

All That Jazz, from *Chicago* — Kander/Ebb-Besterman

INTERMISSION

At the Movies

March from *Superman* — Williams

Three Pieces from *Harry Potter* — Williams
Fawkes the Phoenix
Nimbus 2000
Harry's Wondrous World

A Tribute to George Lucas and Steven Spielberg — Williams
Jaws—Star Wars—Raiders of the Lost Ark—E.T. The Extra-Terrestrial

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Steinway and Sons Pianos, selected exclusively for Symphony Hall

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Thursday evening, May 24, 2007, at 8

BOSTON POPS

JOHN WILLIAMS conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

FILM NIGHT

Fanfare for a Festive Occasion — Williams

A Tribute to Bernard Herrmann

The Inquirer, from *Citizen Kane*
Scene d'Amour, from *Vertigo*
Suite from *Psycho*
Prelude from *North by Northwest*

INTERMISSION

From Broadway to Hollywood

Hooray for Hollywood — Whiting/Mercer-Williams
Carousel Waltz — Rodgers

Excerpts from *Fiddler on the Roof* — Bock/Harnick-Williams
TAMARA SMIRNOVA, solo violin

All That Jazz, from *Chicago* — Kander/Ebb-Besterman

INTERMISSION

At the Movies

March from *Superman* — Williams

Three Pieces from *Harry Potter* — Williams
Fawkes the Phoenix
Nimbus 2000
Harry's Wondrous World

A Tribute to George Lucas and Steven Spielberg — Williams
Jaws—Star Wars—Raiders of the Lost Ark—E.T. The Extra-Terrestrial

Alma Mater
All Hail, Northeastern

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Among Those Present: Northeastern University Night at the Pops; The Independence School; Weymouth Teachers; Joseph Warren-Soley Lodge F. & A.M.; Quashnet Elementary School Band; St. Elizabeth Seton Parish; Amherst Regional Middle School; Dartmouth Alumni Club of Boston; Northeastern University Concert Band.

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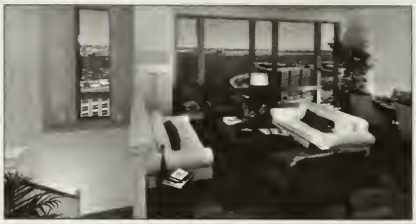

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 25, 2007, at 8

BOSTON POPS

JOHN WILLIAMS conducting

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FILM NIGHT

Fanfare for a Festive Occasion — Williams

A Tribute to Bernard Herrmann

The Inquirer, from *Citizen Kane*
Scene d'Amour, from *Vertigo*
Suite from *Psycho*
Prelude from *North by Northwest*

INTERMISSION

From Broadway to Hollywood

Hooray for Hollywood — Whiting/Mercer-Williams
Carousel Waltz — Rodgers

Excerpts from *Fiddler on the Roof* — Bock/Harnick-Williams
TAMARA SMIRNOVA, solo violin

All That Jazz, from *Chicago* — Kander/Ebb-Besterman

INTERMISSION

At the Movies

March from *Superman* — Williams

Three Pieces from *Harry Potter* — Williams
- Fawkes the Phoenix
- Nimbus 2000
- Harry's Wondrous World

A Tribute to George Lucas and Steven Spielberg — Williams
Jaws—Star Wars—Raiders of the Lost Ark—E.T. The Extra-Terrestrial

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, May 26, 2007, at 8

BOSTON POPS

JOHN WILLIAMS conducting

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FILM NIGHT

Fanfare for a Festive Occasion — Williams

A Tribute to Bernard Herrmann

The Inquirer, from *Citizen Kane*
Scene d'Amour, from *Vertigo*
Suite from *Psycho*
Prelude from *North by Northwest*

INTERMISSION

From Broadway to Hollywood

Hooray for Hollywood — Whiting/Mercer-Williams
Carousel Waltz — Rodgers

Excerpts from *Fiddler on the Roof* — Bock/Harnick-Williams
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Among Those Present: UNH Alumni Club of Boston; Parents for Band Bellow Free Academy; Richland High School; T & A Tours; Ellsworth High School Music Department; Barrington Community School; Morse Pond School Band–Falmouth; Student Tours; Rotary Club of Warwick; U.S. Coast Guard Auxiliary INR; Gunther Tours; M.I.T. Activities Committee; Office Environments of New England; Tour Busters; Trans-Bridge Tours; Trio Collaboration; Lizzie Borden Red Hats; Escapades culturelles Archambault.

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The Stars and Stripes: Forever at Pops

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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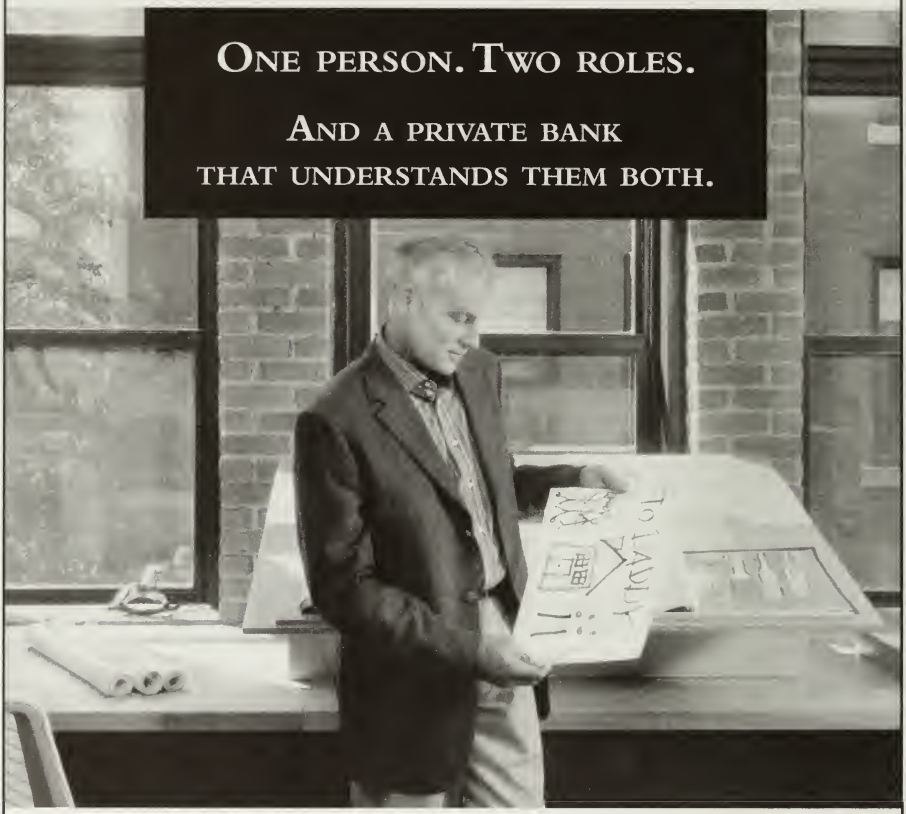

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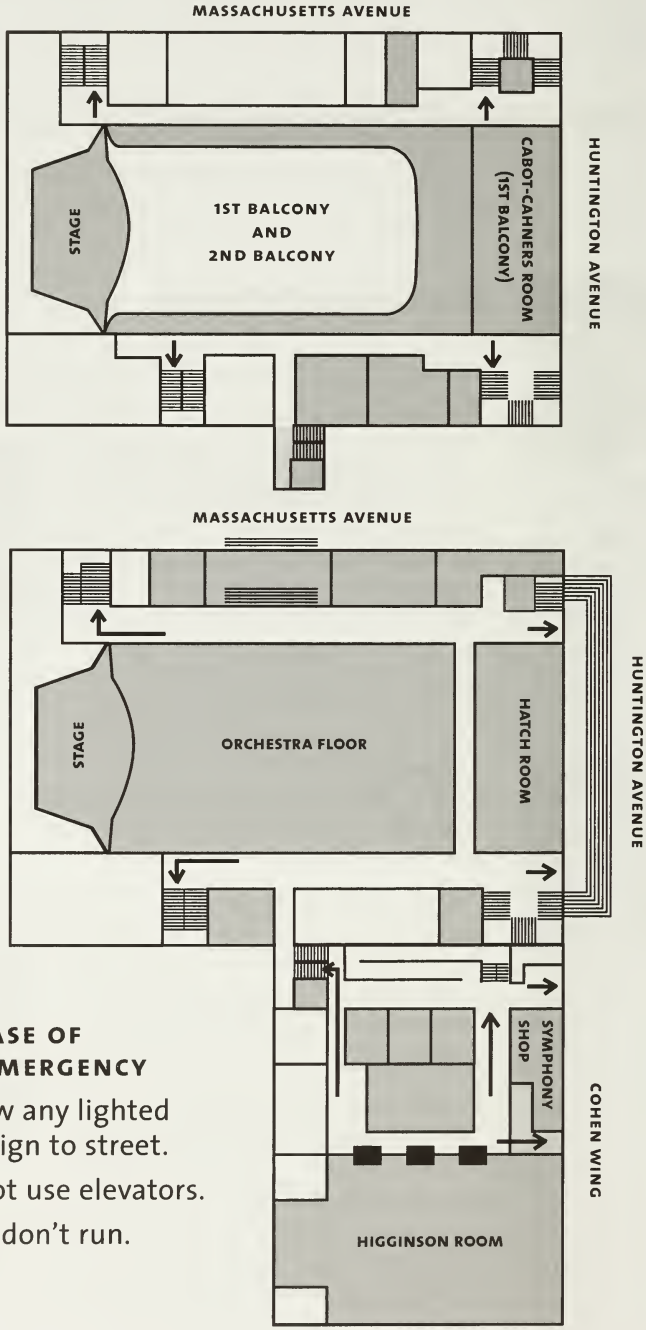

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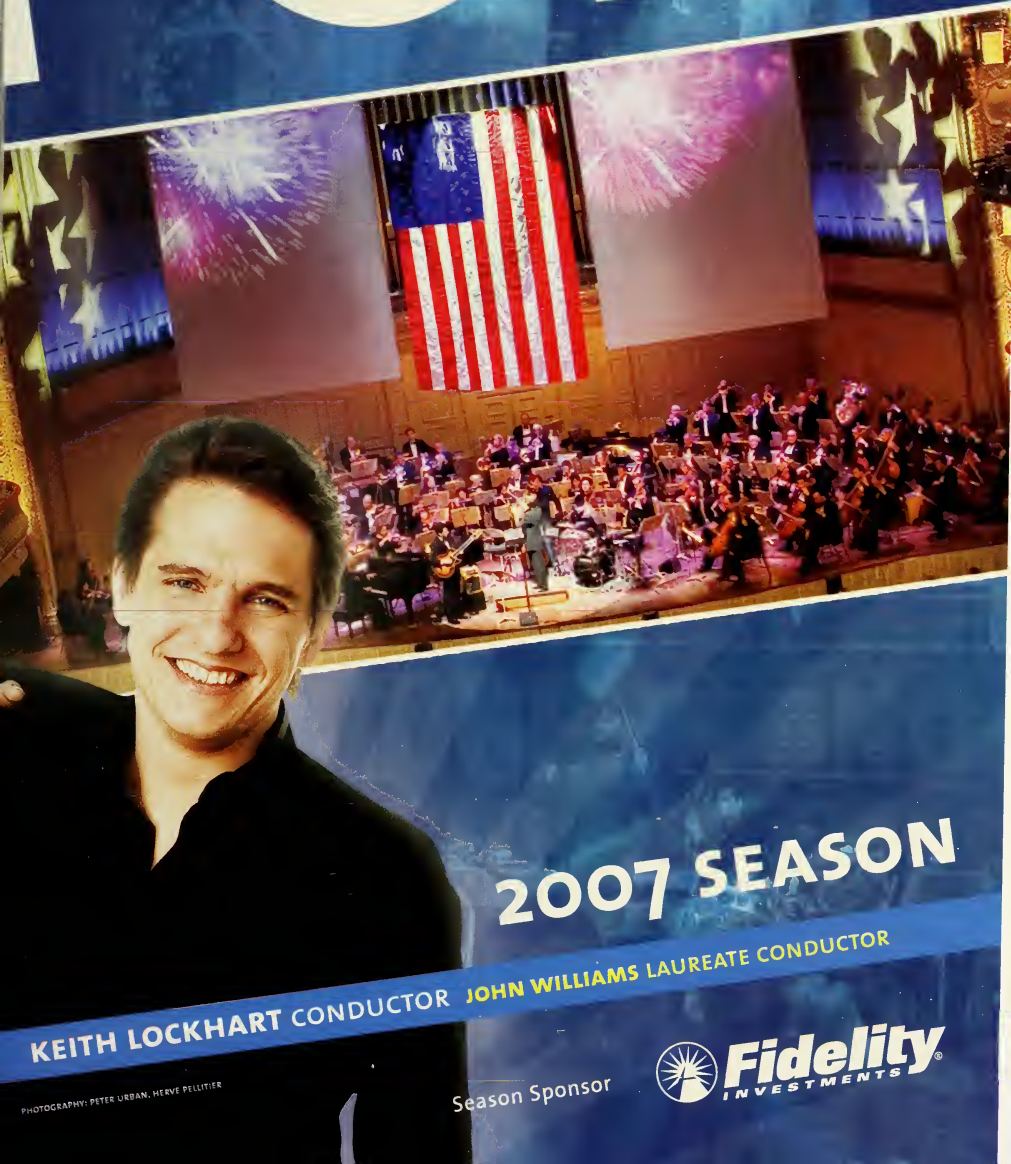

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This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.

Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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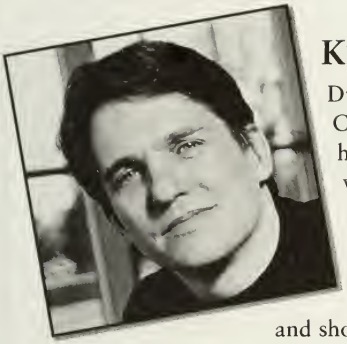

Keith Lockhart

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart surpassed the milestone of his 1,000th Boston Pops concert. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award. He has led the Boston Pops on 29 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 he and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording, which was followed in June 2005 by *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart will assume that position with the North Carolina summer educational institute and festival in October 2007. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.

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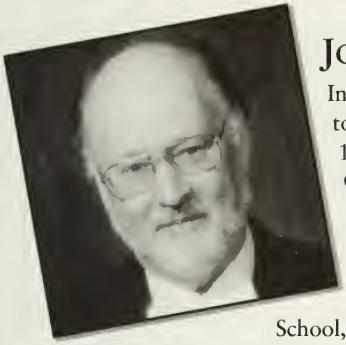

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne.

He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work at that time. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *Tributes! (for Seiji)*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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Laureate Conductor

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Alexander Velinzon
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Elita Kang
Bo Youp Hwang
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Catherine French
*Kelly Barr
*Polina Sedukh
*Jason Horowitz

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Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
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Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
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Lawrence Wolfe
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy

Flutes
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§Linda Toote

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Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

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Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
§Ian Greitzer

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
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Thomas Rolfs
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Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Frank Epstein
J. William Hudgins
James Gwin
§Richard Flanagan

Harp
§Ina Zdorovetchi

Rhythm Section
James Gwin–drums
Bob Winter–piano

Librarians
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BOSTON AU POIVRE

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he

Michael J. Lutch

Keith Lockhart led his 1,000th Boston Pops concert this season.

would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians

1959

1980

2005

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

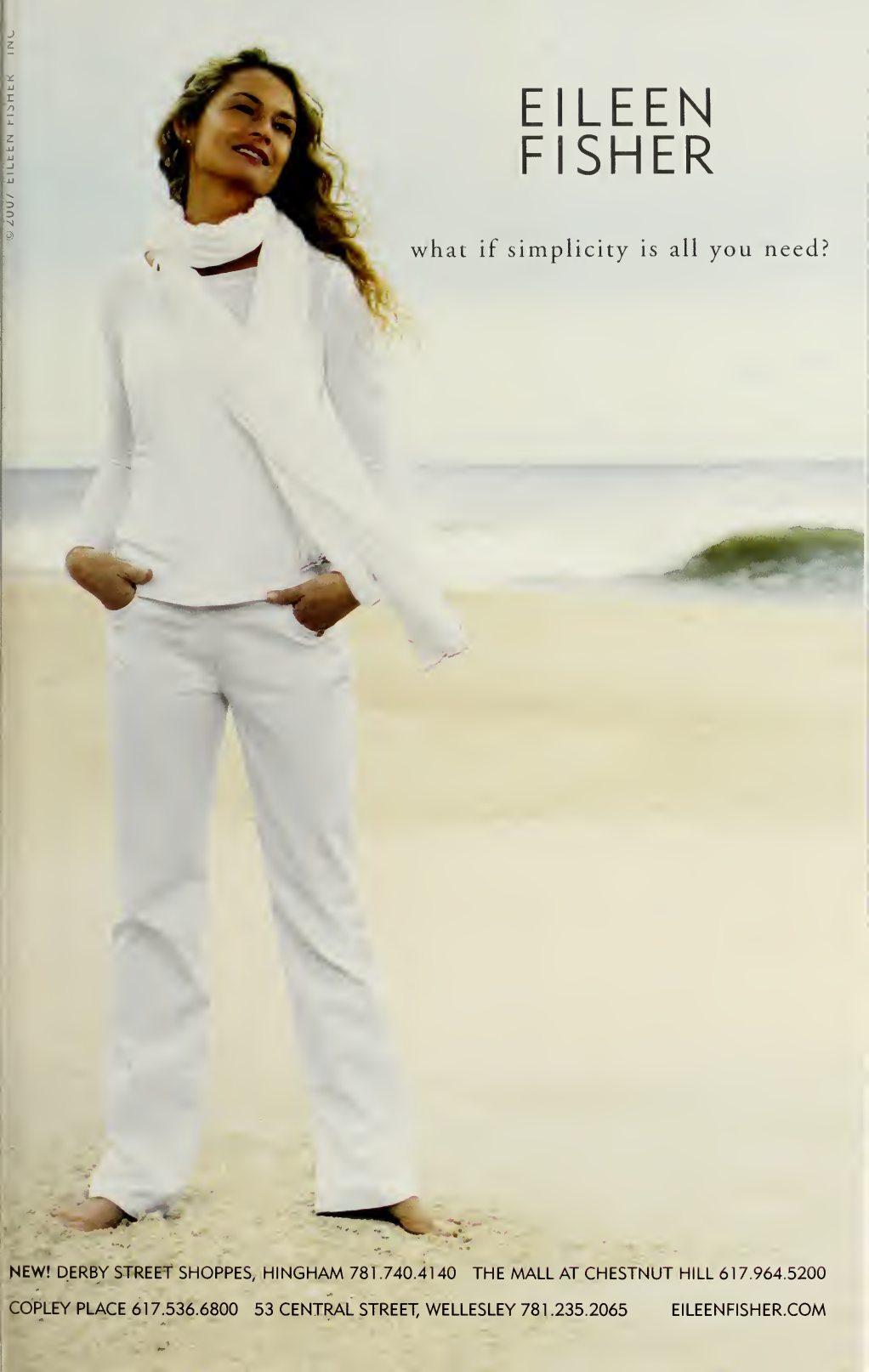
Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class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Evening at Pops broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During the 2007 spring season, his thirteenth as Boston Pops Conductor, Mr. Lockhart will reach the milestone of his 1,000th Boston Pops concert. He has made 64 television shows, led 29 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded ten albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first two self-produced and self-distributed recordings, *Sleigh Ride* and *America*. EdgeFest, introduced during Keith Lockhart's tenth anniversary season in 2005, returns in June, featuring more cutting-edge collaborations with contemporary artists. This year's guests are Cowboy Junkies and M. Ward. DJ Paul Oakenfold makes a cameo appearance, and, for the first time, EdgeFest programs include the world premiere performances of works by young composers Nico Muhly and Felix Brenner. The 2007 Pops JazzFest showcases the talents of Chick Corea and Gary Burton as well as Dianne Reeves. Other season highlights include a new American Inspirations program, Gospel Night, tributes to Oscar- and Tony-winning music, a week of Film Nights led by John Williams, and concert performances of Rodgers and Hammerstein's *Carousel*. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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THE BOSTON POPS ORCHESTRA
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JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, May 29, 2007, at 8

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Swing, Swing, Swing — Williams

Skylark — Carmichael/Mercer
Sweet Georgia Brown — Casey-Pinkard
Tamara Smirnova and Bonnie Bewick, solo violins

An American in Paris — Gershwin

INTERMISSION

Presenting

GARY BURTON
and
CHICK COREA

All selections composed by Chick Corea and arranged by Tim Garland

After tonight's JazzFest concert, visit the Jazz Café in the Hatch Room (orchestra level), featuring performances by students from Berklee College of Music. Admittance is free with your Pops concert ticket. Biographies of the performers begin on page 36.

Film producer: Susan Dangel

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Among Those Present: National Multiple Sclerosis Society; Mount St. Charles Academy; St. Bridget's Parish, Abington; Notre Dame Club of Boston; Burlington Recreation Dept.; Saxophone Studio; Brooksby Village; Southeastern Postal Customer Council.

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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, May 30, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

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Swing, Swing, Swing — Williams

Skylark — Carmichael/Mercer
Sweet Georgia Brown — Casey-Pinkard
Tamara Smirnova and Bonnie Bewick, solo violins

An American in Paris — Gershwin

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, May 31, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

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A Storm Is Coming, from *The Lord of the Rings: The Return of the King*	Shore
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Deep River	arr. Patriquin/Lipsitt
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All That Jazz, from *Chicago*	Kander/Ebb-Besterman
Overture to *The Phantom of the Opera* Prelude – Music of the Night	Lloyd Webber-Morley
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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 1, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

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JAZZFEST

Swing, Swing, Swing — Williams

Every Road I Walked — Kelly
The Nearness of You — Carmichael/Washington-Sebesky
GRACE KELLY, vocalist and saxophone

An American in Paris — Gershwin

INTERMISSION

Presenting

DIANNE REEVES

in

A Tribute to Sarah Vaughan

with

Peter Martin, piano/music director • Reuben Rogers, bass • Greg Hutchinson, drums

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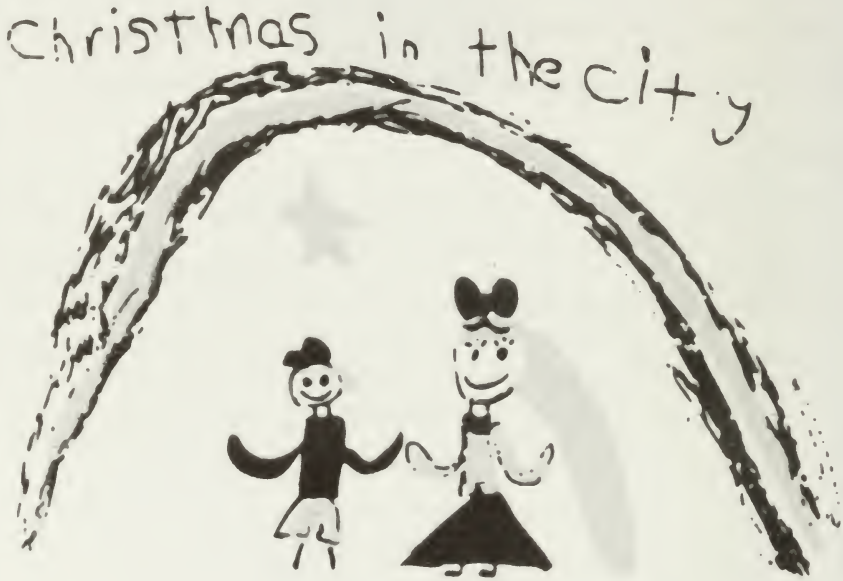
Week 4



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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 2, 2007, at 8

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KEITH LOCKHART conducting

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JAZZFEST

Swing, Swing, Swing — Williams

Every Road I Walked — Kelly
The Nearness of You — Carmichael/Washington-Sebesky
GRACE KELLY, vocalist and saxophone

An American in Paris — Gershwin

INTERMISSION

Presenting

DIANNE REEVES

in

A Tribute to Sarah Vaughan

with

Peter Martin, piano/music director • Reuben Rogers, bass • Greg Hutchinson, drums

Tonight's performance is for the benefit of the Boston Symphony Orchestra Pension Fund.

After tonight's JazzFest concert, visit the Jazz Café in the Hatch Room (orchestra level), featuring performances by students from Berklee College of Music. Admittance is free with your Pops concert ticket. Biographies of the performers begin on page 36.

Film producer: Susan Dangel

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

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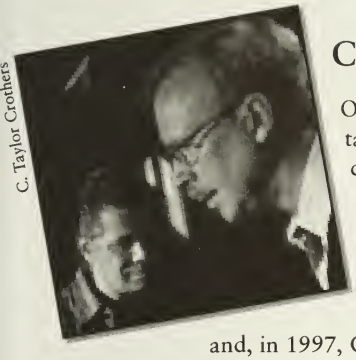
C. Taylor Crothers

CHICK COREA AND GARY BURTON

One of the attractive features of jazz is the way great talents seek to combine with others to create musical delights that fans and, indeed, the artists themselves may not previously have dreamed of. Keyboard legend Armando 'Chick' Corea (on left in photo) has graced the Montreux stage on several occasions, at least three of these as half of a double act with Herbie Hancock (1979), John McLaughlin (1981), and, in 1997, Gary Burton. These duets have been rightly acclaimed as jewels in the Jazz Festival's star-studded crown. Corea's diverse four-decade-plus career is well documented, highlighted by a spell succeeding Herbie Hancock in Miles Davis's band between 1968 and 1970. This was followed by the founding in 1971 of the groundbreaking jazz-rock fusion ensemble Return To Forever, which gave Stanley Clarke and Al DiMeola their first stairstep to fame. Vibraphone player and fellow Bostonian Gary Burton similarly provided a launch pad for guitarist Pat Metheny to shoot for solo stardom, but his career is equally notable in its own right. As for the pair's combined ventures, these started as long ago as 1972 with the release of the *Crystal Silence* album on the ECM label and continued with 1978's *Duet*, *In Zurich, 1979*, and 1982's ambitious *Lyric Suite For Sextet*, which found the duo augmented by a string quartet. Corea has characterized their collaboration as "always...a sideline with us, in the sense that we've always had main groups that we do, and then we've always gotten together with the duet....It's a special little place that's all its own." Burton reciprocated: "Whatever the reason, we discovered from the beginning that we could anticipate each other's ideas with surprising accuracy, and our duet repertoire has been an essential pillar in our careers." The year of 1997 saw them take their partnership into the studio—Chick's Mad Hatter Studios in Los Angeles, to be precise—and emerge with the album *Native Sense: The New Duets*. Burton and Corea had always resisted adding other players to their duet projects; however, they broke that rule in 1997 when guitarist Pat Metheny, who had been at Chick and Gary's first American concert at the University of Michigan 25 years earlier, was invited into the relationship for the *Like Minds* album. Another Burton/Corea collaboration has since appeared on *Rendezvous In New York*, the result of a sixtieth birthday party at the Blue Note in New York that ended up lasting three weeks and produced a ten-DVD box set! And the story continues...The 35th anniversary of the pair's original collaboration, *Crystal Silence*, has been celebrated throughout 2006-07 with concerts in such diverse locations as Nashville, Moscow, Sydney, Singapore, and beyond.

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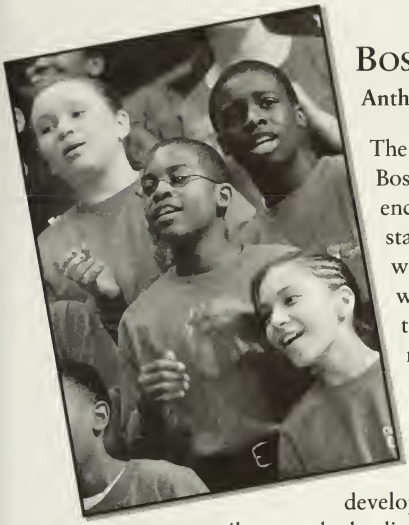

Boston Children's Chorus

Anthony Trecek-King, Artistic Director

The Boston Children's Chorus purposefully unites Boston-area children and families across differences of race, ethnicity, religion, and economic status. It was founded in 2003 by Hubie Jones, whose vision was to inspire diverse audiences with the power of children singing, both through their sound and in their message. The chorus's mission is to maximize the power of music to create social change. It brings together children, families, and community leaders from Boston's diverse racial, ethnic, economic, and geographic backgrounds to sing and celebrate, develop relationships, break down social barriers, and contribute to the healing of Boston's historical racial divisiveness and social isolation. Today, the Boston Children's Chorus comprises 200 children in grades 2 through 12, in seven choir programs in various Boston locations. The singers represent 59 of Boston's urban and suburban neighborhoods. The chorus provides children the opportunity to experience the life-changing power of music as they develop music theory and choral performance skills. Core programs and sliding-scale tuition were designed to enhance the landscape of arts programs for Boston's youth and children, increasing access to any child who loves to sing, and enriching the quality of their lives. Multi-level choir programs and summer camp offer children an intensive musical education, with a strong focus on musicianship, theory, and performance. Since the inception of the Boston Children's Chorus, with over 90 performances to date, its voices have been heard by millions, both live and on television, in a wide range of public and private events, including the Democratic National Convention, tours to Japan and Chicago, and collaborations with the Boston Modern Orchestra Project, American BoyChoir, Emmanuel Music, Greater Boston Youth Symphony Orchestras, Soweto Gospel Choir, Westminster Choir College, Chicago Children's Choir, and Young People's Chorus of New York City. The chorus has appeared on local and national television and radio broadcasts, including *Good Morning, America*, *Here & Now*, and *Morning Edition*. Its first CD, *SING!,* launched in October 2006, takes listeners on a musical journey with songs in Latin and Hebrew, a Japanese lullaby, African-American spirituals, and American anthems. The Boston Children's Chorus is proud of its artistic partnership with the New England Conservatory of Music, host of the annual Dr. Martin Luther King, Jr., concerts, broadcast live on WCVB-TV Channel 5. Visit www.bostonchildrenschorus.org to learn more about the Boston Children's Chorus.

Grace Kelly

Performing for the first time with the Boston Pops at Symphony Hall, Grace Kelly is a saxophonist, singer/songwriter, and composer/arranger from Brookline, Massachusetts. Having studied saxophone since the age of ten, she is rapidly making her way up in the jazz music world. Grace's talents far outstrip others her age. Now just fifteen, Grace has already recorded and/or performed with such notable musicians as Lee Konitz, Phil Woods, Frank Morgan, Cedar Walton, Ann Hampton Callaway, Jerry Bergonzi, Terri Lyne Carrington, Chris Potter, Adam Rogers, Christian Scott, Billy Hart, George Cables, John Lockwood, James Cotton, and James Montgomery. She has performed in many notable venues in the U.S. and Europe, among them Carnegie Hall, Birdland, Dizzy's Club Cocoa Cola, Scullers Jazz Club, Regatta Bar, Kennedy Center, Blues Alley, Newport Blues Café, Boston's Symphony Hall, Jazz Standard, the Isabella Stewart Gardner Museum, and as far away as Tromso, Norway. An award-winning recording artist, Grace has released three CDs as a leader: *Dreaming* (2005), *Times Too* (also 2005), and *Every Road I Walked* (2006). She is the recipient of the ASCAP Foundation's 2007 Young Jazz Composers Award for the title track of *Every Road I Walked* and the winner of the 2007 Downbeat Student Music Award, for her arrangement of "Summertime" from the same album. At the 2007 Berklee High School Jazz Festival, she was awarded the Berklee College of Music Superior Musicianship Award, and she won four 2006 Downbeat Student Music Awards—Jazz Instrumentalist, Pop/Rock/Blues Instrumentalist, Original Composition ("Fast Metabolism" from *Times Too*), and Jazz Vocalist, Outstanding Performance. At the 2006 East Coast Jazz Festival, Grace Kelly became the youngest-ever winner of the Fish Middleton Jazz Scholarship, and she won two international songwriting contests, in 2006 and 2007, for her composition "Filosophical Flying Fish" from *Every Road I Walked*. Grace Kelly was judged the top woodwind soloist and the top vocal alto soloist at the 2007 Lionel Hampton Jazz Festival. Visit www.gracekellymusic.com for more information.

Dianne Reeves

Dianne Reeves is perhaps the pre-eminent jazz vocalist in the world today. As a result of her virtuosity, improvisational prowess, and unique R&B and jazz stylings, she was awarded the Grammy for Best Jazz Vocal Performance for three consecutive recordings—a Grammy first in *any* vocal category. She has recorded and performed extensively with Wynton Marsalis and the Lincoln Center Jazz Orchestra, has recorded with Daniel Barenboim and the Chicago Symphony Orchestra, and was a featured soloist with Sir Simon Rattle and the Berlin Philharmonic. In late 2002, Ms. Reeves worked with legendary producer Arif Mardin (Norah Jones, Aretha Franklin) on the Grammy-winning *A Little Moonlight,* an intimate collection of ten standards featuring her touring trio. In 2004 her acclaimed first holiday recording, *Christmas Time Is Here*, was released. The first singer to perform at the Walt Disney Concert Hall in Los Angeles, she was appointed the first Creative Chair for Jazz for the Los Angeles Philharmonic. Recently she appeared and performed in George Clooney's *Good Night, and Good Luck*, the Academy Award-nominated film that chronicles Edward R. Murrow's confrontation with Senator Joseph McCarthy. The soundtrack recording of *Good Night, and Good Luck* garnered Ms. Reeves her fourth Best Jazz Vocal Grammy in 2006. She will soon be featured in a film on the remarkable and all-too-brief life of Billy Strayhorn.

Peter Martin

Pianist/Musical Director

While growing up in Florida and St. Louis, Peter Martin received his earliest musical training from his father, a violist with the St. Louis Symphony, and his mother, who taught Suzuki-method violin. Before Peter could speak, he could play the violin. He graduated to the piano at age three, and by five was reading, writing, and composing

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BOSTON SYMPHONY ORCHESTRA

music. When Peter discovered jazz in the seventh grade, his father asked a young jazz musician who was in town to collaborate with the symphony if he would talk to his son. The next day, thirteen-year-old Peter met the man who would become his first mentor: Wynton Marsalis. Today, Peter is a longtime resident of New Orleans and an integral part of its community of musicians. Peter has toured with Betty Carter, Dianne Reeves, and the Lincoln Center Jazz Orchestra.

Greg Hutchinson

Drums

Since his professional debut with Red Rodney at age 18, Greg Hutchinson has been one of the most sought-after drummers on the jazz scene. Born in Brooklyn, New York, he grew up on '70s soul, which influenced his approach to jazz. His concept continued to grow while playing with peers Benny Green, Joshua Redman, Christian McBride, and Eric Reed at New York's legendary Bradley's Jazz Club. After a two-year stint with Betty Carter, Greg began a long association with Roy Hargrove. During that time, his drumming was the driving force behind four successful recordings, one of which was Grammy-nominated. During the two years he played with Ray Brown, he was able to improve his musical skills while playing with and learning from Milt Jackson, Stanley Turrentine, and Oscar Peterson, a few of Ray Brown's closest musical friends. After leaving Ray Brown, Hutchinson joined Joshua Redman yet again, touring and performing in Redman's band for three years during which he appeared on the albums *Beyond* and *Passage of Time*. Most recently he has brought his combination of funk, swing, and groove to Dianne Reeves' band.

Reuben Rogers

Bass

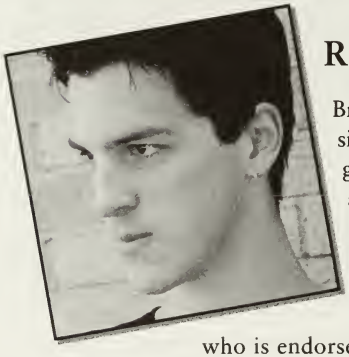
Born in 1974 and raised in the Virgin Islands, Reuben R. Rogers was exposed to a wide variety of music including calypso, reggae, jazz, Latin, and gospel. Encouraged by his parents, he first took up the the clarinet, then experimented with the piano, saxophone, drums, and guitar before finding his true love in the bass at the age of fourteen. His playing has garnered numerous awards, including grants and scholarships from the St. Thomas Arts Council and other local organizations. He studied at Interlochen Arts Camp in Michigan and Boston's Berklee College of Music, where he was awarded a scholarship from the Fish Middleton Jazz Society and earned his bachelor's degree. He has worked with such jazz notables as Wynton Marsalis, Roy Hargrove, Joshua Redman, Marcus Roberts, Branford Marsalis, Nicholas Payton, Alvin Batiste, Carl Allen, Billy Pierce, Marion Jordan, Betty Carter, Danilo Perez, Marcus Printup, Johnny Griffin, Eric Reed, Phil Woods, Donald Harrison, Mulgrew Miller, Jackie McLean, Benny Green, Javon Jackson, Mark Whitfield, and Dianne Reeves, on tours throughout the world and on numerous recordings. He returns to his home in the Virgin Islands to conduct jazz workshops in schools and give performances to raise funds for music scholarships for Virgin Island students.

Jazz Café Performers from Berklee College of Music

Photos by Phil Farnsworth

Leala Cyr

Wisconsin native Leala Cyr is a vocalist and trumpeter who performs a wide variety of styles, specializing in Brazilian jazz. Her achievements include being voted "Best Jazz Vocalist" in *Down Beat* magazine's 2005 student music awards, and performing as a vocalist and trumpeter at the prestigious Essentially Ellington Competition at Lincoln Center. She has shared stages with Juinga, John Secada, Esperanza Spalding, and others.



Ricardo Vogt

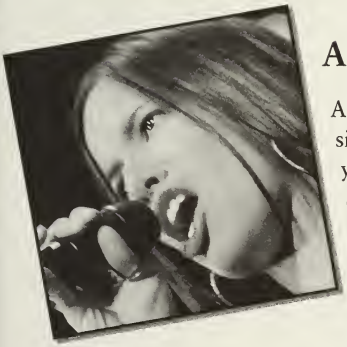
Brazilian-born Ricardo Vogt is both an outstanding singer and guitarist. At age nine—his first year playing guitar—he won a Brazilian songwriting competition, and at sixteen he became the lead singer of the Cassino Orchestra Show Band, an eleven-piece touring ensemble. After two years attending the University of Wisconsin-Green Bay, he was awarded Berklee's World Tour Scholarship and moved to Boston. Vogt, who is endorsed by Godin guitars, has been a guest clinician at Oklahoma and San Diego State universities.

Tiwa Savage

Born in Nigeria and raised in London, Tiwa Savage is a R&B/soul singer known for her electric performances. Before coming to Berklee, she spent years honing her stage presence as a background vocalist for George Michael, Mary J. Blige, Chaka Khan, Kelly Clarkson, Sheila E, and others. She has also shared stages with the likes of Sting, Destiny's Child, Black Eyed Peas, and Robbie Williams.

Rebecca Muir

Originally from Halifax, Nova Scotia, Rebecca Muir is a versatile soul singer and songwriter, who will sing any style—from blues, funk, and soul, to jazz, folk, and country—as long as she likes the song. Muir, who performed Melissa Etheridge's song "I'm the Only One" for Etheridge herself at Berklee's 2006 commencement concert, plans to move to Nashville and focus on songwriting.



Ashley Rodriguez

Ashley Rodriguez, from Chelsea, Massachusetts, sings jazz, soul, and R&B. She is a recipient of a four-year, full-tuition Berklee City Music Continuing Scholarship. As a member of the Berklee City Music All-Stars, she recently toured the west coast—including gigs at Macworld in San Francisco, the NAMM Show in Los Angeles, and Experience Music Project in Seattle—promoting the national expansion of the City Music program.

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**list as of March 15, 2007*

The Stars and Stripes: Forever at Pops

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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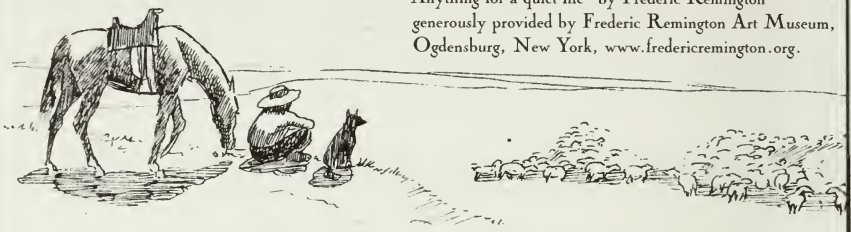

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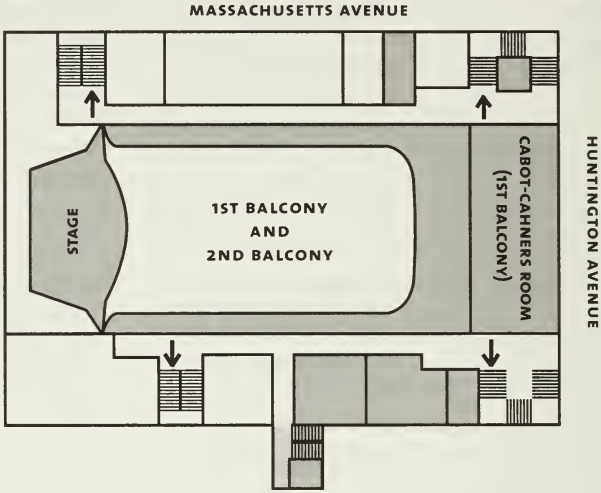

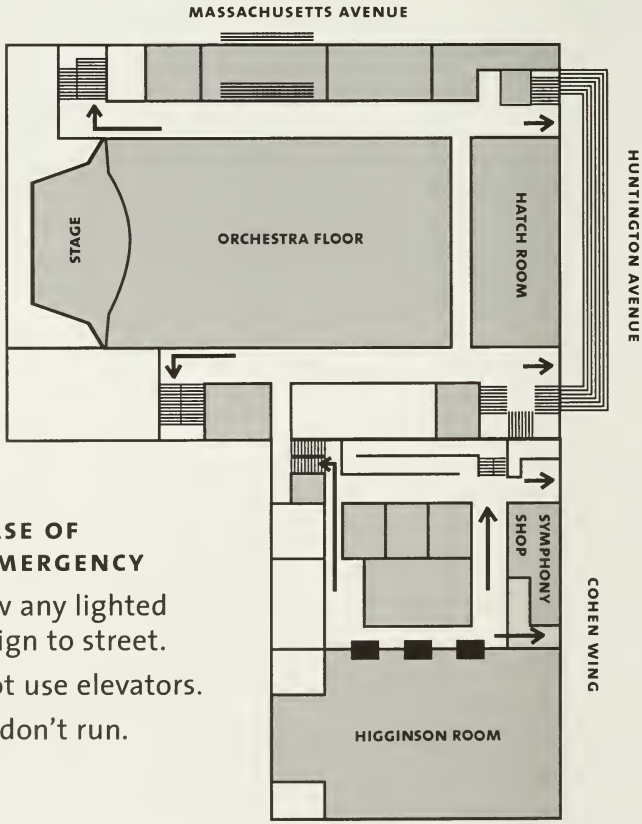

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Symphony Hall Information

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Order online anytime by visiting www.bostonpops.org. Or you may make a reservation and send your payment by check. There is a $5.50 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission. Credit cards, personal checks, and cash are accepted at the Box Office.

TICKET PRICES:
Floor: $85, $66, $40; First Balcony: $50, $45; Second Balcony: $25, $18.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 99.5 FM.

FRIENDS OF POPS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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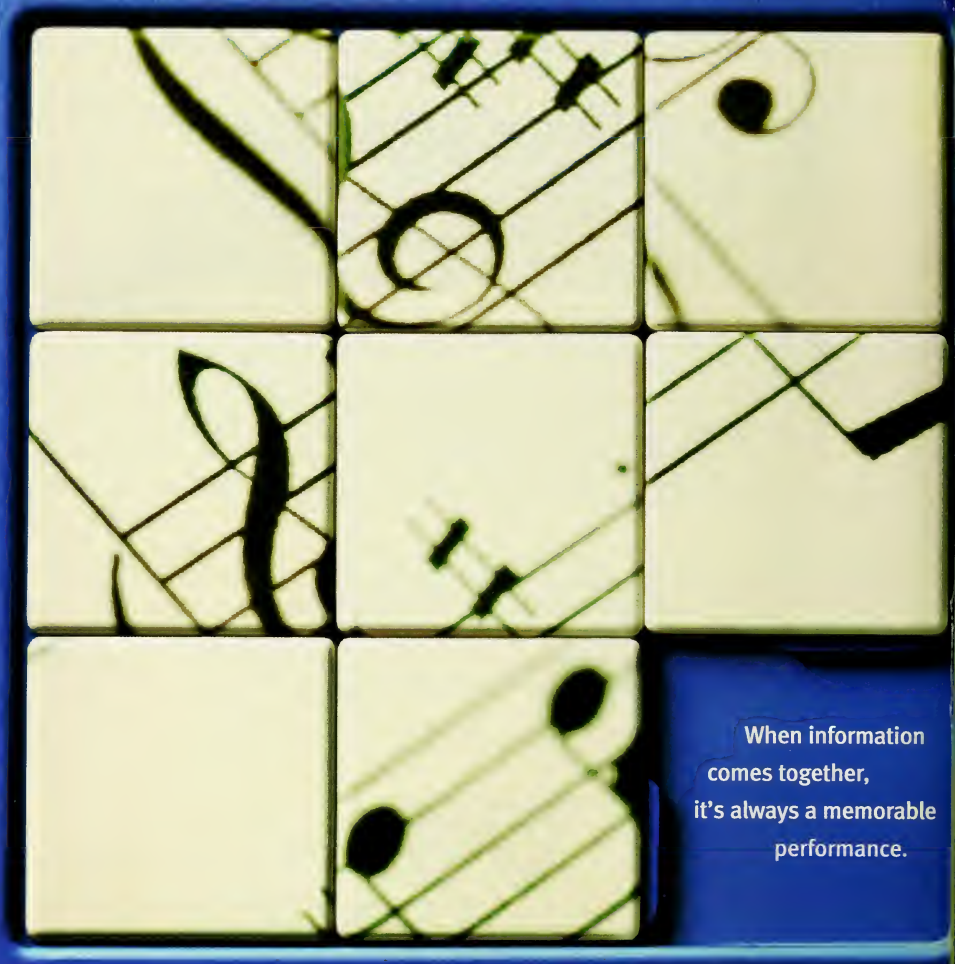

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On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.

Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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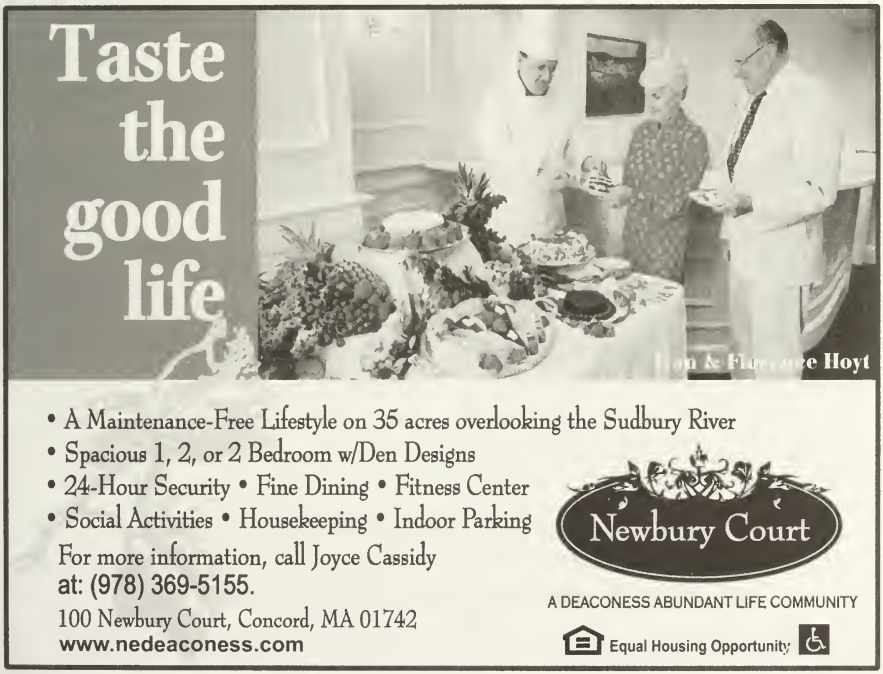

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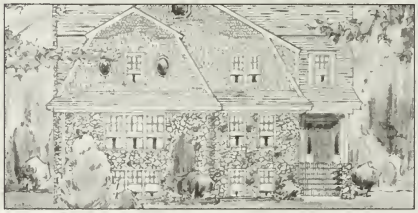
$3,900,000. Incredible equestrian property situated on 49.3 acres including an antique farmhouse, landscaped yard, three paddocks, restored barn, a pond, pool, screened gazebo and deep woodlands. The original farmhouse, circa 1760 has been beautifully renovated with several additions, features over 7,600 square feet of living space, a new "barn room", exceptional kitchen and five fireplaces. Next to Estabrook Woods conservation land. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MASSACHUSETTS

$3,295,000. Located off Monument Street about three miles from Concord Center, this Shingle-style country house is sited on 9.6 acres. The residence features 5,900 square feet of sophisticated living space with gleaming maple floors, vaulted ceilings, French doors, distinctive moldings, cherry built-ins and four handsome fireplaces. In addition there is a screen porch off the living room and a wraparound deck off the second floor bedrooms. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

BROOKLINE, MASSACHUSETTS



$3,395,000. Exquisitely appointed and thoughtfully planned, this exciting property by acclaimed Rosemont offers luxury finishes including a gourmet kitchen with breakfast room and adjoining family room, elegant living and dining rooms, first-floor guest room, and a den. Practical for family living and fine entertaining, this property is replete with high ceilings, gracious rooms, and an in-house passenger elevator. **Deborah Gordon and Jayne Bennett Friedberg, Brookline, MA office, (617) 731-2447**

BROOKLINE, MASSACHUSETTS

$2,695,000. Sited in the Cottage Farm area of Brookline is this exceptional century old residence blending Queen Anne and Classical Revival styles. The interior is rich with finely carved wood, marble fireplaces, leaded-glass windows, and ornamental plaster ceilings. There is an ample master suite plus five bedrooms and four baths. **Jonathan Radford, Boston, MA office, (617) 335-1010, jonathan@jonathanradford.com**

BOSTON, MASSACHUSETTS

$1,895,000. This exceptional residence offers views over Boston Common and the Public Garden to the Back Bay, Beacon Hill and the State House. Convenient access to the theatre and financial districts, shopping and fine dining. This home offers 2,133 square feet of custom living space with two bedroom suites, a living/dining room and a kitchen. **Jonathan Radford, Boston, MA office, (617) 335-1010, jonathan@jonathanradford.com**

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Keith Lockhart

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart surpassed the milestone of his 1,000th Boston Pops concert. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award. He has led the Boston Pops on 29 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 he and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording, which was followed in June 2005 by *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart will assume that position with the North Carolina summer educational institute and festival in October 2007. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.

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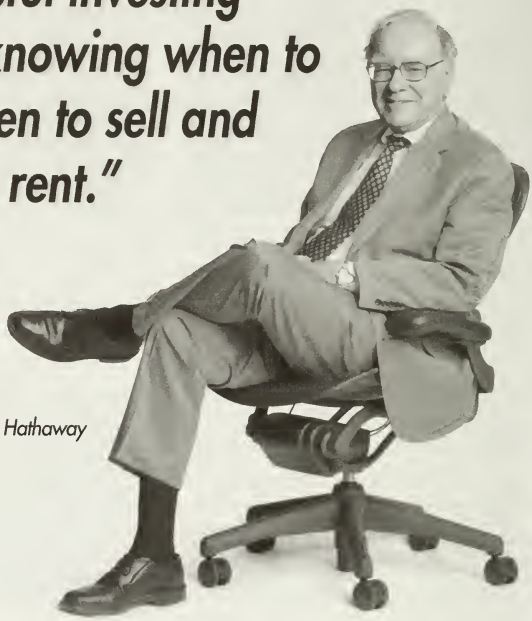

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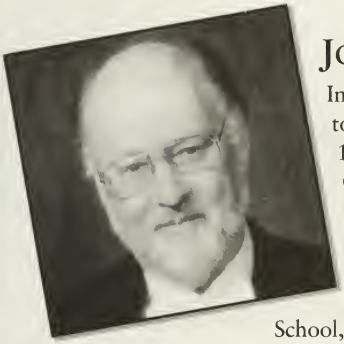

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne.

He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work at that time. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *Tributes! (for Seiji)*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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Laureate Conductor

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Alexander Velinzon
Edward and Bertha C. Rose Chair, fully funded in perpetuity
Elita Kang
Bo Youp Hwang
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Catherine French
*Kelly Barr
*Polina Sedukh
*Jason Horowitz

**Participating in a system of rotated seating*
§Substituting

Violas
Cathy Basrak
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce
*Mickey Katz

Basses
Lawrence Wolfe
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
§Linda Toote

Piccolo
Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
§Ian Greitzer

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Jason Snider
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

Percussion
Frank Epstein
J. William Hudgins
James Gwin
§Richard Flanagan

Harp
§Ina Zdorovetchi

Rhythm Section
James Gwin–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
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Stage Manager
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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he

Michael J. Lutch

Keith Lockhart led his 1,000th Boston Pops concert this season.

would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians

1959

1980

2005

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

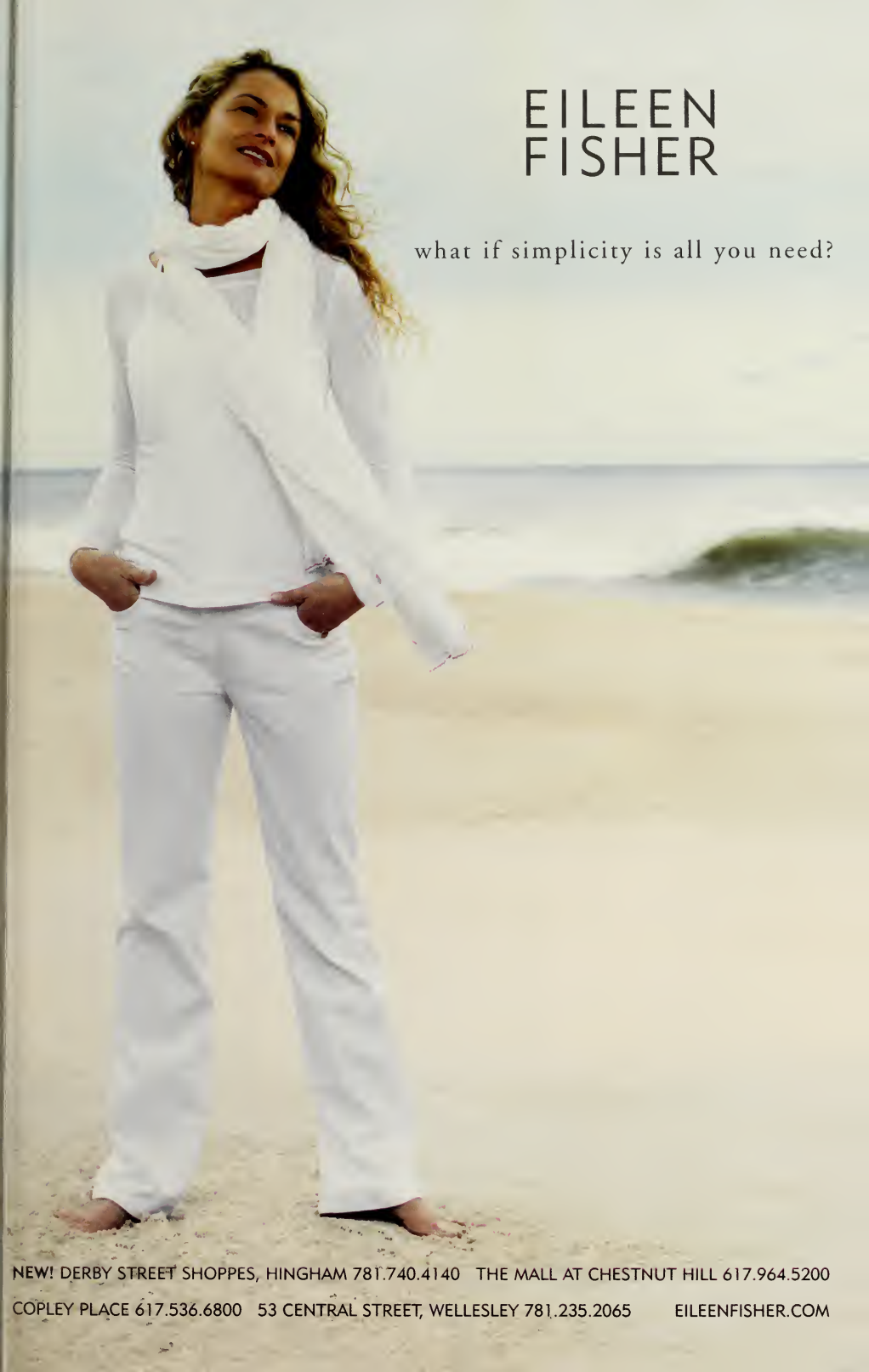
Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class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At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During the 2007 spring season, his thirteenth as Boston Pops Conductor, Mr. Lockhart will reach the milestone of his 1,000th Boston Pops concert. He has made 64 television shows, led 29 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded ten albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first two self-produced and self-distributed recordings, *Sleigh Ride* and *America*. EdgeFest, introduced during Keith Lockhart's tenth anniversary season in 2005, returns in June, featuring more cutting-edge collaborations with contemporary artists. This year's guests are Cowboy Junkies and M. Ward. DJ Paul Oakenfold makes a cameo appearance, and, for the first time, EdgeFest programs include the world premiere performances of works by young composers Nico Muhly and Felix Brenner. The 2007 Pops JazzFest showcases the talents of Chick Corea and Gary Burton as well as Dianne Reeves. Other season highlights include a new American Inspirations program, Gospel Night, tributes to Oscar- and Tony-winning music, a week of Film Nights led by John Williams, and concert performances of Rodgers and Hammerstein's *Carousel*. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

Celebrating Arthur Fiedler

This evening's concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.

Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as "America's Orchestra," probably the country's most famous orchestra. Fiedler's innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring orchestra took the Pops' music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.

Surely it didn't hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, "Give up? Quit now? Never. I'll keep working until I die. I'll die with my boots on. He who rests, rots." A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, "By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in their declining years." More than a quarter-century after his death, Arthur Fiedler's spirit continues to hover over springtime in Boston and the eternal return of the Pops.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 5, 2007, at 8

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THE ARTHUR FIEDLER CONCERT

Procession of the Nobles, from *Mlada* — Rimsky-Korsakov

Overture to *The Merry Wives of Windsor* — Nicolai

Elegy for cello and orchestra — Williams
MARTHA BABCOCK

Suite from *Carmen* — Bizet
Aragonaise—Intermezzo—March of the Toreadors

INTERMISSION

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—But Not For Me—I Got Rhythm (reprise)

The Genius of Leroy Anderson

Fiddle Faddle
Forgotten Dreams
The Typewriter

Film by Dick Bartlett and Susan Dangel

Selections from *South Pacific* — Rodgers-Anderson
I'm Gonna Wash That Man Right Out of My Hair—Bali H'ai—Happy Talk—Some Enchanted Evening—I'm in Love With a Wonderful Guy

INTERMISSION

Fair Harvard
Radcliffe, We Rise to Greet Thee

Carousel Waltz — Rodgers

Excerpts from *Fiddler on the Roof* — Bock/Harnick-Williams
TAMARA SMIRNOVA, violin

A Tribute to George Lucas and Steven Spielberg — Williams
Jaws—Star Wars—Raiders of the Lost Ark—E.T. The Extra-Terrestrial

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JOHN WILLIAMS, *Laureate Conductor*
Wednesday evening, June 6, 2007, at 8

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KEITH LOCKHART and JOHN WILLIAMS conducting

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Jeffrey D. Harris, musical director/pianist

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with
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THE BOSTON POPS ORCHESTRA
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Thursday evening, June 7, 2007, at 8

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KEITH LOCKHART conducting

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TECH NIGHT AT POPS

Carnival Overture — Dvořák

Prelude No. 2 — Gershwin

Suite from *Carmen* — Bizet
March of the Toreadors—Aragonaise—Intermezzo—Gypsy Dance

INTERMISSION

In Praise of MIT

Allegro from Piano Concerto No. 5 in E-flat, Op. 73, *Emperor* — Beethoven
DAVID DEVEAU

INTERMISSION

MTA — Steiner/Hawes-Hayman
Film by Susan Dangel

A Tribute to Oscar and Tony

Prelude to *Ben-Hur* — Rózsa

Overture to *The Phantom of the Opera* — Lloyd Webber-Morley
Prelude—Music of the Night

Main Title from *My Fair Lady* — Lerner/Loewe

Love Theme from *Out of Africa* — Barry

Overture to *The Producers* — Brooks-Besterman

42nd Street — Warren/Dubin-Sebesky

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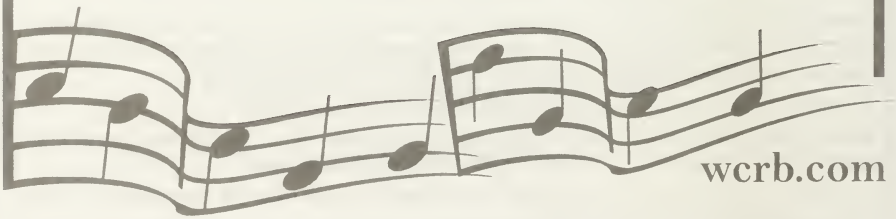

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 8, 2007, at 8

BOSTON POPS

GERALD STEICHEN conducting

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HARVARD & RADCLIFFE 25TH REUNION AT POPS

Overture to *Candide* — Bernstein

Song of the Mountains, from Prague Concerto for Bass Trombone — Brubeck
DOUGLAS YEO

Symphonic Dances from *West Side Story* — Bernstein

Celebrating the Class of 1982

Scotland the Brave — arr. Hollenbeck
Radcliffe, We Rise to Greet Thee
Fair Harvard
ALASDAIR HALLIDAY, bagpipes

A Harvard Festival — Anderson

Concerto in G minor for Two Cellos and Orchestra, RV 531 — Vivaldi
Allegro—Largo—Allegro
SARAH SEIVER and ALAN STEPANSKY

INTERMISSION

Theme from *Rocky* — Conti-Hayman

Old Friends, from *Merrily We Roll Along* — Sondheim
(And I Am Tellin' You) I Am Not Going, from *Dreamgirls* — Krieger/Eyen
Memory, from *Cats* — Lloyd Webber-Knight
Only With You, from *Nine* — Yeston
On the Other Side of the Tracks, from *Little Me* — Coleman/Leigh
Melinda Moore, Nicholas Nunez,
Christopher Ruth, and Stephanie Umoh

Flying Theme from *E.T. (The Extra-Terrestrial)* — Williams

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Saturday evening, June 9, 2007, at 8

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AMERICA!

National Emblem March — Bagley

Old American Songs — Copland
The Dodger—Simple Gifts—I Bought Me a Cat
ROBERT HONEYSUCKER, baritone

Liberty For All — Beckel
MR. HONEYSUCKER, narrator

INTERMISSION

Prague Concerto for Bass Trombone and Orchestra — Brubeck
The Return of the Prince
Song of the Mountains
Dance of the Neocons
DOUGLAS YEO

East coast premiere

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Program continues on page 29.

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Peter Mansfield, music director/arranger
Michelle Chassé, stage director/choreographer
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On the Other Side of the Tracks, from *Little Me* — Coleman/Leigh
Only With You, from *Nine* — Yeston
Real Live Girl, from *Little Me* — Coleman/Leigh
(And I Am Tellin' You) I Am Not Going, from *Dreamgirls* — Krieger/Eyen
Selections from *Annie Get Your Gun* — Berlin-Mansfield

Ol' Man River, from *Showboat* — Kern/Hammerstein
MR. HONEYSUCKER

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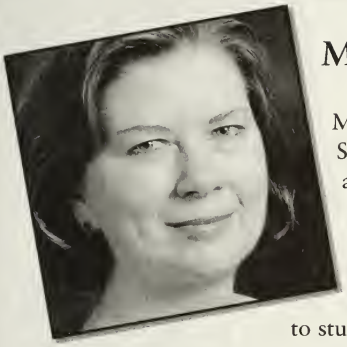
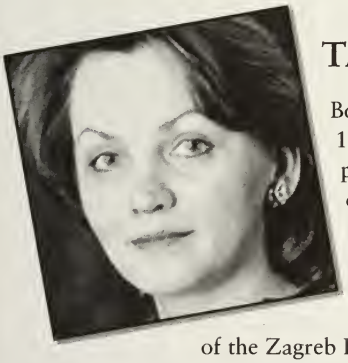


MARTHA BABCOCK

Martha Babcock is assistant principal cello of the Boston Symphony Orchestra (Vernon and Marion Alden chair) and principal cello of the Boston Pops Orchestra (Helene and Norman L. Cahners chair). She joined the BSO in 1973 and was appointed to her current positions in 1982. Born in Freeport, Illinois, Ms. Babcock began her musical studies at the age of six; at ten she chose to study the cello and made her solo debut with orchestra at fourteen. A *cum laude* graduate of Harvard University, she has studied with Lowell Creitz, Aldo Parisot, and George Neikrug. Winner of the Piatigorsky Prize at the Tanglewood Music Center, she began her professional career as a cellist at the age of nineteen when she became the youngest member of the Montreal Symphony Orchestra. Ms. Babcock has been a soloist with the Boston Pops on many occasions, collaborating with conductors Keith Lockhart, John Williams, Ronald Feldman, and Erich Kunzel in concertos by Dvořák, Boccherini, Elgar, Schumann, and d'Albert. She is active in solo and chamber music performances in the Boston area and at Tanglewood. Martha Babcock has been a frequent guest artist with the BSO Chamber Players and has recorded Dvořák's String Sextet with the group for Nonesuch. She has also recorded contemporary works for CRI and chamber music of Rebecca Clarke for Northeastern Records. Her recording of Saint-Saëns's "The Swan" appears on the Boston Pops CD *Pops in Love* conducted by John Williams, and a solo recording of James Yannatos's Sonata for Solo Cello has been released by Albany Records. Ms. Babcock's cello, the "ex-Feuermann," was made in Rome in 1741 by David Tecchler.



TAMARA SMIRNOVA

Born in Siberia, Tamara Smirnova joined the BSO in 1986 as associate concertmaster of the Boston Symphony Orchestra (Helen Horner McIntyre chair) and concertmaster of the Boston Pops Orchestra (Beranek Chair). Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony

Orchestra, the Boston Pops Orchestra (most recently in June 2006), and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

David Deveau

Pianist David Deveau has earned international acclaim for his arresting and individual interpretations of solo piano repertoire, chamber music, and new music. He has been heralded by such publications as the New York Times, the Boston Globe, the San Francisco Chronicle, the Miami Herald, the San Diego Union-tribune, China Daily, le Figaro and the American Record Guide. His major orchestral engagements over the last three decades include performances with the Boston Symphony (Haitink), Boston Pops (John Williams, Keith Lockhart), San Francisco Symphony (Blomstedt), Minnesota Orchestra (Silverstein), among many others. In Boston, where he resides, he has appeared with the Handel and Haydn Society, the Boston Philharmonic, Pro Arte Chamber Orchestra, Civic Symphony, New Philharmonia, the Orchestra of Indian Hill, and the Newton Symphony. Abroad, he has appeared as soloist with the Qingdao (China) Symphony, L'Orchestre du Capitole de Toulouse (France), and many other regional and metropolitan orchestras. In solo recital, David Deveau made his critically acclaimed New York debut at Alice Tully Hall in Lincoln Center in 1982 as the recipient of a prestigious Solo Recitalist Award from the National Endowment for the Arts. In 1978 he was winner of the Concert Artists Guild Award (in chamber music), which resulted in his chamber music debut at Weill Hall at Carnegie Hall. He has since performed frequently in New York and throughout the United States and Canada. Internationally, Mr. Deveau made his debut concert tour of mainland China in early 2005, where he performed in Beijing at the Zhong Shan Music Hall in the Forbidden City and in Qingdao. He has also performed as soloist in England, Scotland, France, and Germany. In January 2006, Mr. Deveau's Jordan Hall recital, presented by the Bank of America Celebrity Series, garnered rave reviews and was later named one of the Boston Phoenix's ten best classical concerts of the year. David Deveau is currently in his twelfth year as artistic director of the Rockport (Massachusetts) Chamber Music Festival. At Rockport and other festivals, Mr. Deveau has performed with members of the Juilliard, Shanghai, Borromeo, Muir, Kronos, Orion, and St. Lawrence string quartets and the Diaz and Jacques Thibaud string trios; he has also been a guest artist with the Boston Chamber Music Society. His festival appearances include Tanglewood, Wolf Trap, Caramoor, the La Jolla Music Society, Mainly Mozart (San Diego), Seattle Chamber Music Festival, Strings in the Mountains (Colorado), the Montana Music Festival, the Viennese Sommerfest of the Minnesota Orchestra, the Kitchener-Waterloo (Ontario) concert society, Olympic Music Festival (WA), and Bay Chamber Concerts in Maine. He is pianist of SONOS, a piano quartet based in Boston. Mr. Deveau has recorded for Centaur and EcoClassics. He has served on the music faculty of MIT since 1988, where he teaches piano, chamber music, and music history.

Gerald Steichen

Conductor Gerald Steichen recently conducted Jonathan Miller's new production of *L'elisir d'amore* for New York City Opera. He made his Lincoln Center debut at the State Theatre conducting performances of *La bohème*, followed by Jake Heggie's *Dead Man Walking,* Rodgers and Hammerstein's *Cinderella,* Rachel Portman's *The Little Prince*, and Jonathan Miller's production of *The Mikado*. Mr. Steichen has led performances of *The Mikado* at the Saratoga Performing Arts Center, and served as an on-stage pianist for NYCO's *Porgy and Bess* and *Carmina burana*. He has also conducted readings of new American operas as part of City Opera's American Composer's Showcase. Mr. Steichen made his debut with the Glimmerglass Opera Company in Cooperstown, New York, with Offenbach's *Bluebeard*; and has appeared with the Utah Symphony & Opera, conducting Pops concerts and performances of *A Little Night Music*, *The Mikado, Pirates of Penzance*, and *HMS Pinafore*. He has conducted *Giulio Cesare, Tales of Hoffmann, La Cenerentola, Naughty Marietta, The Magic Flute*, and *Il barbiere di Siviglia* for the Utah Festival Opera, and, for New Jersey Opera Theatre, a concert version of Verdi's *Falstaff*. He is principal guest conductor of the Anchorage Opera, having led performances of *Don Giovanni, Die fledermaus, Il barbiere di Siviglia*, and *Le nozze di Figaro*, and artistic advisor of Opera East Texas, where he had led *Tosca, Carmen, Madama Butterfly,* and *The Pirates of Penzance*. As associate conductor of the New Haven Symphony Orchestra, he conducts Classics concerts, the Pops series, Young People's Concerts, and the summer Parks Concert series, as well as KinderKonzerts, which introduce the instruments of the orchestra to young people. He has guest conducted the New York Pops, Tokyo City Symphony, the NDR Philharmonie Hannover at the Braunschweig Festival, the Hartford Symphony, Wheeling Symphony, Purchase Symphony, and Norwegian Radio Symphony. For Lincoln Center, he continues to perform in the "Meet the Artist" series as conductor, clinician, and pianist. No stranger to the stage, Mr. Steichen played the role of "Manny, the Accompanist" in Terrence McNally's Tony Award-winning Broadway production of *Master Class*, starring Dixie Carter as Maria Callas. As associate conductor, he toured nationally with *The Phantom of the Opera*,*The Secret Garden*, and *Peter Pan*. He has conducted *Barnum* for Music Theatre of Wichita, Kansas, and the world premiere of *Tom Sawyer* for New York's Music Theatre Works. He spent two years conducting *Cats*, leading the final public performance of that show. The current season includes concerts with the New Haven Symphony; a return to Utah Symphony & Opera for concerts and a new production of *The Gondoliers*; *Pirates of Penzance* at NYCO; *Orpheus in the Underworld* in New Haven; and a concert production of *Oklahoma!* to kick off the State Centennial in his native Oklahoma. He was recently named distinguished alumnus by his undergraduate school, Oklahoma City University. He made his Boston Pops debut leading Holiday Pops concerts in December 2005.

Alasdair Halliday

Alasdair Halliday came to the United States from Canada in 1978 to attend Harvard College and play the bagpipes, which he had learned as a young lad in Toronto, Canada. He was influenced toward the pipes by his father, Alasdair Cowan Halliday, who had been a captain in the Black Watch, the storied infantry battalion of the Royal Regiment of Scotland. While at Harvard, Alasdair regularly piped at events for the Harvard Rugby Football Club and other campus societies, and in 1982, piped Ella Fitzgerald through the streets of Cambridge to receive her award as the Hasty Pudding Theatricals' Woman of the Year. More recently, Alasdair was honored to play the bagpipes in memory of the late economist and Harvard professor, John Kenneth Galbraith. Alasdair is also a songwriter and bandleader. Songs from the CD *Rain*, by his roots-rock band, The Griffins, have been featured in numerous network television programs, and in a feature film, *Under Hellgate Bridge*. Alasdair's other showcase band, Big Daddy Jazz and the Champagne Rockers, has been entertaining audiences in New England for nearly a decade.

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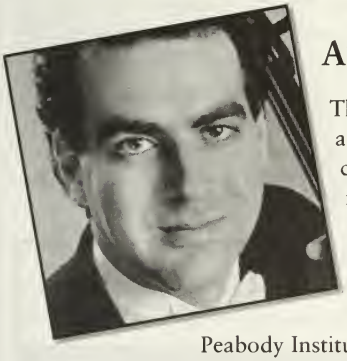
Sarah Seiver

In cellist Sarah Seiver's varied professional career she has performed with Bono at Giants Stadium and with David Byrne at Irving Plaza, with Luciano Pavarotti at the Atlantic City Convention Center and with Andrea Bocelli at Liberty State Park. A member of both the New Jersey Symphony Orchestra and the American Ballet Theatre Orchestra, she has also performed with the New York Philharmonic, the New York City Opera, and the New York City Ballet. Ms. Seiver can be heard on movie and television scores and in television and radio commercials as well as on records by such artists as The RZA, Marisa Monte, Brian Stokes Mitchell, and Lou Reed. She was a member of the orchestra for the Broadway productions of *Titanic*, *The Sound of Music*, *Nine*, and *The Woman in White*. A graduate of the Curtis Institute of Music, she received a bachelor of arts degree from Harvard University and a master of music degree from the Juilliard School, where she was a student of Leonard Rose. Sarah Seiver lives in New York City with her husband and daughter. She plays a cello made in London in 1790 by Thomas Dodd.



Alan Stepansky

The gifted and versatile cellist Alan Stepansky enjoyed a distinguished orchestral career, serving as principal cellist of the Boston Pops Esplanade Orchestra and a nine-year tenure as associate principal cellist of the New York Philharmonic. While devoting much of his time to teaching, he continues to be in demand as a soloist, chamber musician, and recording artist. He is currently head of the cello department at the Peabody Institute of Johns Hopkins University, a founding faculty member of the ground-breaking graduate program in orchestral performance at the Manhattan School of Music, and the cello faculty artist of the Music Academy of the West in Santa Barbara, California. Mr. Stepansky has performed as a guest artist of the Chamber Music Society of Lincoln Center, the Mostly Mozart Festival, and Jazz at Lincoln Center, and has appeared in concert with a diverse array of artists including Isaac Stern, Emanuel Ax, Renée Fleming, and Frederica von Stade. He has recorded a series of chamber music and solo discs for EMI, which were honored by *Gramophone* magazine, *BBC* magazine, the *New York Times*, and the British Music Industry Association, and has been engaged as the solo cellist for numerous major motion picture soundtracks. Recently, he served as the principal cellist for two major fund-raising events held in Carnegie Hall: Beethoven's Ninth for South Asia and *Requiem for Darfur*, which featured an international orchestra drawn from the ranks of leading symphonic, chamber music, and solo artists from around the world. After studies at the Curtis Institute of Music, Mr. Stepansky graduated from Harvard University with the Horblit Prize, conferred for his outstanding musical accomplishments.

Peter Mansfield

A member of The Boston Conservatory theater faculty since 2005, Peter Mansfield is a conductor, composer, arranger, and pianist. A native Bostonian, he majored in music at Harvard College, where he provided arrangements for and directed the Harvard Krokodiloes. Later he served for 20 years as music director and supervisor of the Hasty Pudding Theatricals. It was during this time that he met and apprenticed under acclaimed conductor and Boston Pops arranger Eric Knight and studied with James Yannatos, chairman of Harvard's conducting faculty. In 1981 Mr. Mansfield began an affiliation with the Boston Pops Orchestra as pianist, arranger/orchestrator, and music coordinator of several *Evening at Pops* programs. Recent Boston Pops seasons have featured several Mansfield arrangements, including an original work for narrator and orchestra, "Casey At The Bat." Peter now coordinates the annual collaboration between the Pops and Boston Conservatory. Since 1981, Mr. Mansfield's symphonic arrangements have been performed by many major U.S. orchestras, and his arrangements are represented in G. Schirmer's catalog. In September 1988, he became conductor and music director of *Concert On Ice*, the first-ever international tour featuring Olympic and World Champion figure skaters in concert with major U.S. and Canadian orchestras, and for which he has conducted the orchestras of Atlanta, Dallas, Omaha, Pasadena, San Diego, Seattle, Spokane, and Vancouver, as well as the American Symphony Orchestra, the Kennedy Center Opera House Orches-

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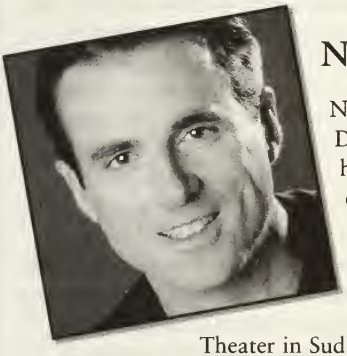
tra, the Philadelphia Pops, the National Symphony Orchestra, and, in a 1995 national television production, the Houston Symphony. He served as Pops Conductor of the Kansas City Symphony during the 1997-98 season, and during the 2003-2004 season conducted and arranged several programs for the Hartford Symphony. He has also led Pops programs for the Milwaukee, New Hampshire, and Vancouver symphony orchestras as well as the Hudson Valley Philharmonic. In 2005 he began an ongoing affiliation as arranger/orchestrator for singer/songwriter Elisabeth Von Trapp, granddaughter of the legendary Captain Von Trapp of *Sound of Music* fame. He continues to compose, arrange, and conduct music for Jacques D'Amboise and the National Dance Institute in New York, Boston, and New Hampshire, an affiliation that started in 1985. In the theater world, Peter Mansfield has served as music director/conductor and arranger for several regional and New York equity productions, as well as the legendary MUNY summer theater in St. Louis. At Boston Conservatory, he served as music director/arranger and orchestrator for the 2007 world premiere of *Heaven and Hell.*



Neil Donohoe

Neil Donohoe has been Chair and Director of the Theater Division of The Boston Conservatory since 1985. He has directed throughout New England, including productions at the Charles Playhouse in Boston, Speakeasy Stage Company of Boston, the Boston Gay Men's Chorus, Waterville Summer Music Theater in Maine, College Light Opera Company in Falmouth, Massachusetts, Keene Summer Theater, and Chiswick Park Theater in Sudbury, Massachusetts, as well as Timberlake Playhouse in Illinois, and Bill Fegan Attractions in Dallas. Mr. Donohoe was a principal singer for Light Opera of Manhattan and served as a director for the Green Mountain Guild of Vermont for several seasons and as a guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams, coached the 1997 opening night guest Elaine Paige, and coordinated and staged performers for the nationally televised Fourth of July concerts on the Esplanade from 1998-2001. For the Boston Conservatory, he directed the critically acclaimed American premiere of the National Theater adaptation of *Candide*, the Boston premieres of *Side Show, The Screams of Kitty Genovese*, *The Captain's Daughter, The Human Comedy*, and *All Lost to Prayers,* as well as Bernstein's *Mass*, *Sweeney Todd, Follies, A Time For Singing, The Grass Harp, Roberta, Iolanthe,* the 1987 and 2005 productions of *Kismet*, the 1986 and 2000 productions of *Street Scene*, and co-directed, adapted, and produced *Die Fledermaus.* Neil co-produced the 125th Anniversary of The Boston Conservatory starring Marvin Hamlisch and Liz Callaway in 1992 and a benefit for the Fenway Community Health Center in 1990 starring Madeline Kahn, as well as produced a Kurt Weill Festival in the same year. Neil was the Director of the Annual Vincent Show for ten years, raising money for the Women's Care Division of Massachusetts General Hospital.

The Stars and Stripes: Forever at Pops

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

Michelle Chassé

Michelle Chassé was on scholarship at the School of American Ballet in New York City and graduated *cum laude* with a B.F.A. in dance performance from The Boston Conservatory, where she was the first recipient of the prestigious Ruth Sandholm Ambrose Award. Since then she has both studied and performed with ballet, concert dance, and Broadway legends from around the world. She has choreographed numerous musical theater productions at The Boston Conservatory, including its recent critically acclaimed productions of *Candide*, *The Wild Party*, *Kismet*, and the world premiere of *Heaven and Hell*. She has also performed and choreographed for the nationally recognized Boston Gay Men's Chorus. She is on the faculty of The Boston Conservatory, where she serves as Dance Instructor, Resident Choreographer, and Musical Theater Dance Coordinator. She is also a faculty member at the Jeannette Neill Dance Studio and Boston Youth Moves.

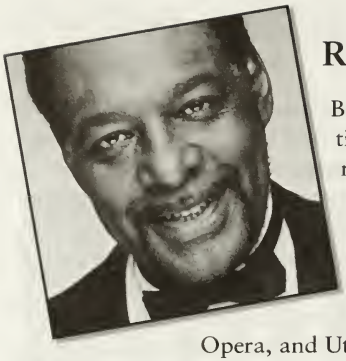
Students from The Boston Conservatory Musical Theater Division

Melinda Moore recently graduated from The Boston Conservatory with an M.M. in musical theater. She has performed regionally with The Guthrie Theater, Nebraska Theatre Caravan, Actor's Theater of Minnesota, and Minneapolis Music Theater, among others. This fall she will move home to Minneapolis to teach theater and perform with Chanhassen Theaters in *Respect: A Musical Journey of Women*.

A native of Visalia, California, **Nick Nunez** just graduated from The Boston Conservatory with his B.F.A. in musical theater. His performances in and around Boston have included Macy's Boston Common Tree Lighting, W.B. Mason television commercials, Toyota print ads, *A New Brain*, *Big River*, and *Sunday in the Park with George*. In addition to his theater pursuits, Nick plays the clarinet and piano.

Christopher Ruth is a recent graduate of The Boston Conservatory. Among his favorite roles are the Baker in *Into the Woods* and Jules in *Sunday in the Park with George*.

A native Texan, **Stephanie Umoh** is a senior working on her B.F.A in musical theater at The Boston Conservatory. Previous stage credits include her Boston debut in *Ragtime* (Sarah) and *Make Them Hear You: The Songs of Ahrens & Flaherty* at The New Repertory Theater; *The Bubbly Black Girl Sheds Her Chameleon Skin* (Viveca) at SpeakEasy Stage Co.; *Lucky Duck* at The Boston Conservatory Mainstage; *Into The Woods* (Cinderella) and *The Violet Hour* (Jesse) at The Boston Conservatory Zack Box Theater. Stephanie also received a 2007 IRNE and Elliot Norton nomination for her roles in *Ragtime* and *The Bubbly Black Girl Sheds Her Chameleon Skin*.



Robert Honeysucker

Baritone Robert Honeysucker is recognized internationally for performances in opera, concerts, and recital. His opera performances have included the roles of Amonasro, Germont, Iago, Renato, Rigoletto, and Sharpless, with such companies as Boston Lyric Opera, Connecticut Opera, Delaware Opera, Eugene Opera, Fort Worth Opera, Opera Company of Boston, Sacramento Opera, Tulsa Opera, and Utah Opera. Overseas he has performed in Auckland, New Zealand; and Berlin, and as Daedalus in the world premiere of Paul Earls's *Icarus* at the Brucknerfest in Linz, Austria. He has also appeared in a series of opera concerts in the Persian Gulf, directed by Cesare Alfieri, as well as in numerous concerts in Europe, Australia, and New Zealand. Recent engagements have included Vaughan Williams's *Hodie* with the Utah Symphony and Mormon Tabernacle Choir under Keith Lockhart; Beethoven's *Missa Solemnis* with the Northwest Bach Festival and Gunther Schuller; *Elijah* with the Handel & Haydn Society and Christopher Hogwood, and Renato in *Un ballo in maschera* with the Boston Academy of Music. He has appeared with the Boston Symphony Orchestra and Boston Pops, and with the symphony orchestras of Pittsburgh, Flagstaff, Roanoke, Omaha, St. Louis, Portland (ME), and Sacramento. In Japan he has been featured as soloist with the Tokyo Symphony in Handel's *Messiah* and with the Telemann Chamber Orchestra in Osaka in Bach's *Christmas Oratorio* with conductor Jeffrey Rink. Mr. Honeysucker has been a member of the Bach Aria Group and is a member of Videmus; he is also a member and co-founder of the Jubilee Trio, which presents American art songs, including those of underperformed African-American composers.

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Douglas Yeo

Bass trombonist of the Boston Symphony since the 1985 Boston Pops season, Douglas Yeo (www.yeodoug.com) was born in Monterey, California, and grew up in Valley Stream, New York, where he began playing the trombone at the age of nine. A graduate of Wheaton College (Illinois) and New York University, he was a member of the Baltimore Symphony from 1981 to 1985 and of the Goldman Band from 1977 to 1980. His broad-based background includes two years as a high school band director and performances with numerous orchestras and big bands in New York City as well as several shows on Broadway including *The King and I* with Yul Brynner. Douglas Yeo's five solo recordings have received critical acclaim and display the depth of his pluralistic life in music: "Proclamation" was the first solo recording of a bass trombone with brass band, made with Britain's famous Black Dyke Mills Band; "Take 1" features live solo performances given over a twenty-year period; "Two of a Mind" features solos and duets with British trombonist Nick Hudson accompanied by England's Williams Fairey Band; "Cornerstone" is a compilation of sacred solos for trombone accompanied by four pianists; and "Le Monde du Serpent" is his pioneering recording of music for that most intriguing of instruments, the serpent, which was invented in 1590 to accompany chant in the Church in France and subsequently came to be utilized in chamber and orchestral music by composers such as Haydn, Berlioz, and Wagner. In 1998 Douglas Yeo was appointed music director of the New England Brass Band. During his tenure the NEBB has recorded five compact discs, given concerts throughout New England (including several performances at Symphony Hall, most recently as part of the Boston Symphony's 125th anniversary Open House), in New York City, and at the North American Brass Band Association Championships (at which the NEBB took first place in its section in 2004 and 2006). He is also a leading exponent of historical low brass instruments, playing, recording, lecturing, and writing on serpent, ophicleide, buccin, and bass sackbut; he is a member of Boston's Handel and Haydn Society Orchestra. Douglas Yeo has been soloist with the Boston Pops on four other occasions, performing John Williams's Tuba Concerto (1991), Simon Proctor's Serpent Concerto (1997), and Christopher Brubeck's Bass Trombone Concerto No. 1 (1999 and 2000, the latter performance also broadcast on PBS's *Evening at Pops*). A faculty member at New England Conservatory of Music, he also works closely with the Boston Symphony's Youth Activities department, giving over a dozen clinics a year to visiting high school bands and orchestras. He has given recitals and master classes on five continents, has several music editions published by G. Schirmer, International Music, and Southern Music, has written over 50 articles for publications as diverse as *Christianity Today* and *The Brass Herald*, and has worked closely with Yamaha to develop the bass trombone and mouthpiece he currently plays.

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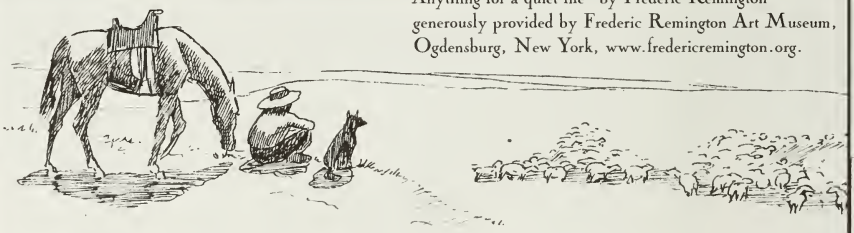

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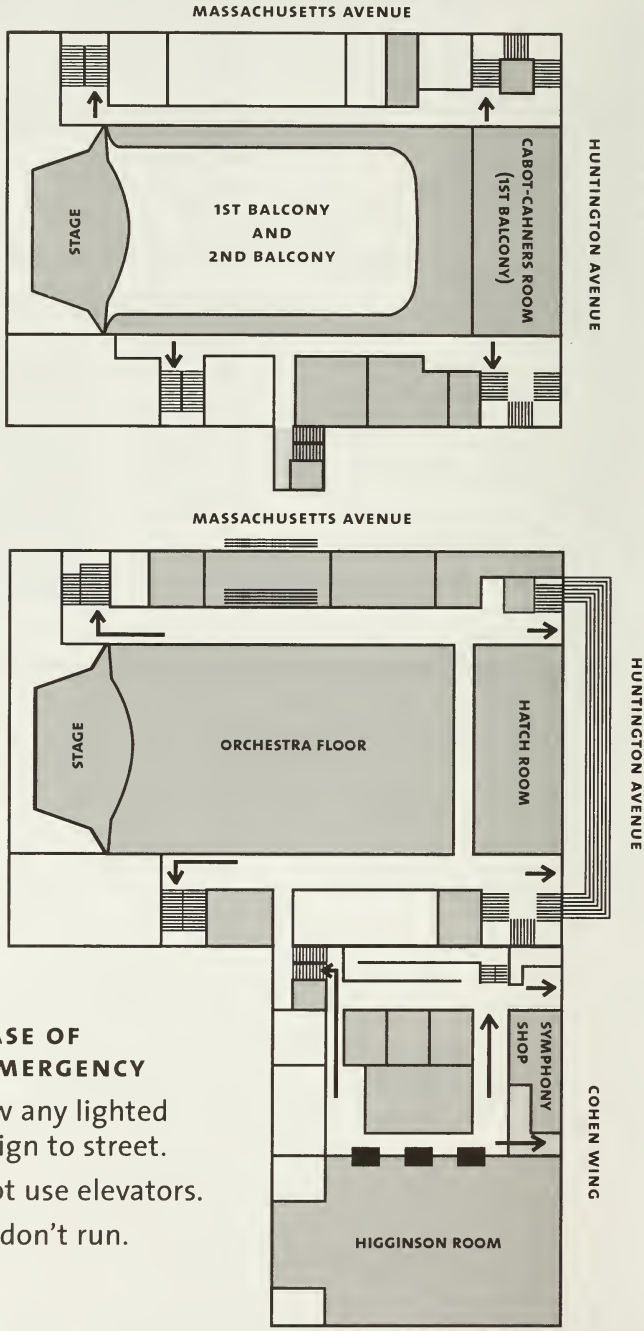

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

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ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Order online anytime by visiting www.bostonpops.org. Or you may make a reservation and send your payment by check. There is a $5.50 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission. Credit cards, personal checks, and cash are accepted at the Box Office.

TICKET PRICES:
Floor: $85, $66, $40; First Balcony: $50, $45; Second Balcony: $25, $18.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 99.5 FM.

FRIENDS OF POPS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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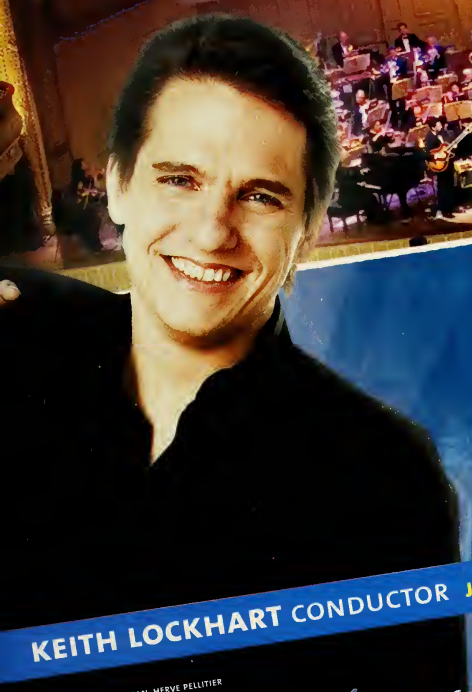

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On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.

Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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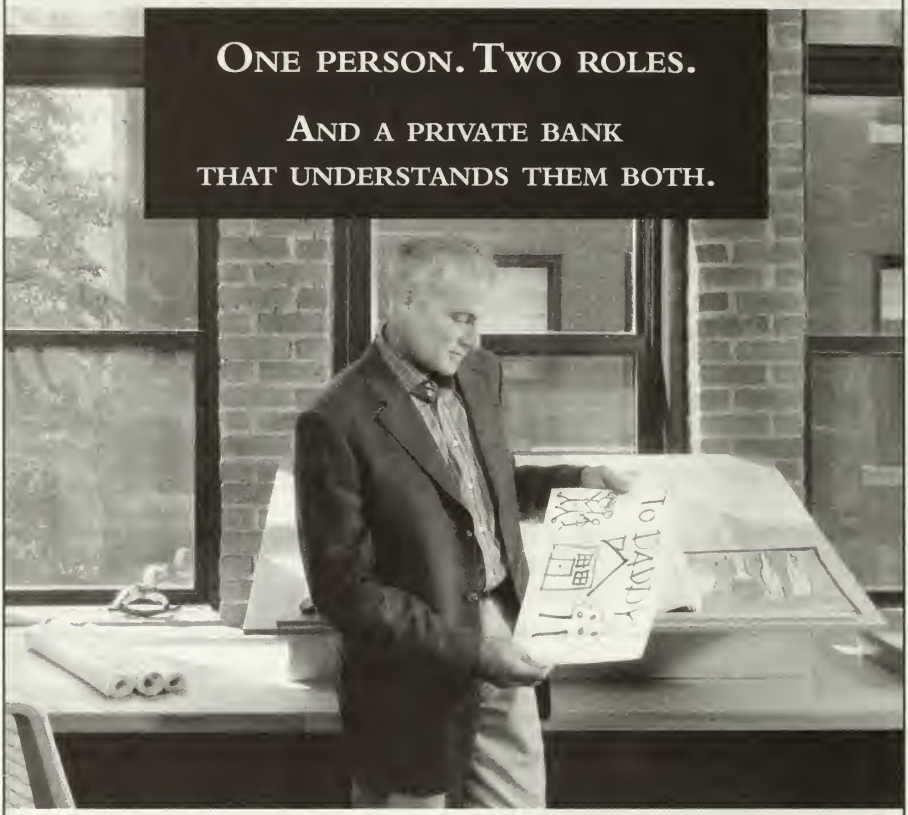

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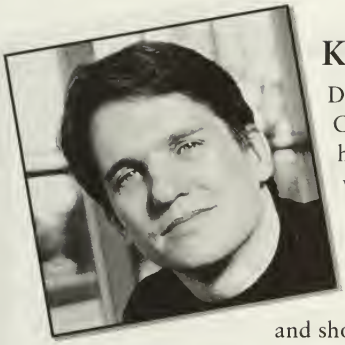

Keith Lockhart

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart surpassed the milestone of his 1,000th Boston Pops concert. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award. He has led the Boston Pops on 29 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 he and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording, which was followed in June 2005 by *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart will assume that position with the North Carolina summer educational institute and festival in October 2007. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.

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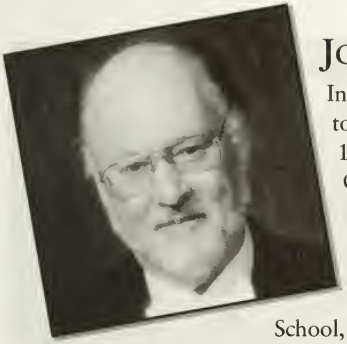

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work at that time. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *Tributes! (for Seiji)*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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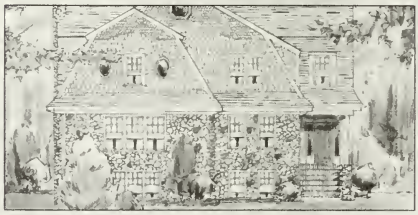

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he

Michael J. Lutch

Keith Lockhart led his 1,000th Boston Pops concert this season.

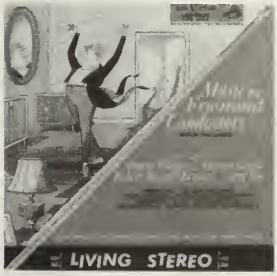
would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians



1959

1980

2005

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

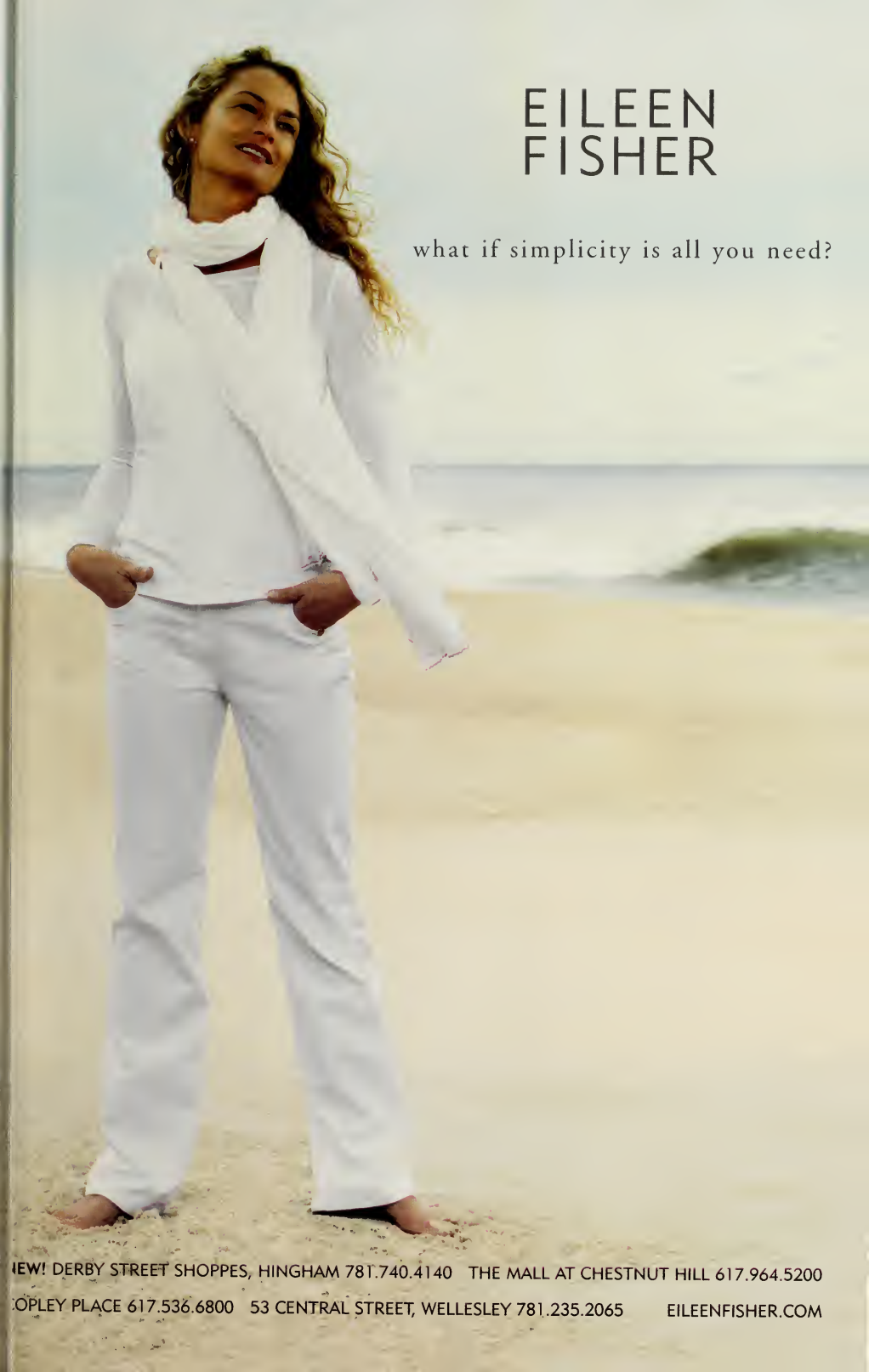
Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class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Evening at Pops broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During the 2007 spring season, his thirteenth as Boston Pops Conductor, Mr. Lockhart will reach the milestone of his 1,000th Boston Pops concert. He has made 64 television shows, led 29 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded ten albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first two self-produced and self-distributed recordings, *Sleigh Ride* and *America*. EdgeFest, introduced during Keith Lockhart's tenth anniversary season in 2005, returns in June, featuring more cutting-edge collaborations with contemporary artists. This year's guests are Cowboy Junkies and M. Ward. DJ Paul Oakenfold makes a cameo appearance, and, for the first time, EdgeFest programs include the world premiere performances of works by young composers Nico Muhly and Felix Brenner. The 2007 Pops JazzFest showcases the talents of Chick Corea and Gary Burton as well as Dianne Reeves. Other season highlights include a new American Inspirations program, Gospel Night, tributes to Oscar- and Tony-winning music, a week of Film Nights led by John Williams, and concert performances of Rodgers and Hammerstein's *Carousel*. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 12, 2007, at 8

GERALD STEICHEN conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

AMERICA!

National Emblem March — Bagley

Old American Songs — Copland
The Dodger—Simple Gifts—I Bought Me a Cat
ROBERT HONEYSUCKER, baritone

Liberty For All — Beckel
MR. HONEYSUCKER, narrator

INTERMISSION

Presenting
POPSEARCH SEMI-FINALS
(listed alphabetically)
Rachel DeShon, Lydia Harrell, Gisela Johnson,
Jane Kim, Anna Norton, and Maria Perry

BOSTON POPS RHYTHM SECTION
Brad Hatfield, arranger/keyboards
Jim Gwin, drums
Jon Finn, guitar
Greg Holt, bass

Please turn in your ballot to any usher at intermission.

INTERMISSION

There's No Business Like Show Business, from *Annie Get Your Gun* — Berlin-Besterman

Presenting
THE BOSTON CONSERVATORY THEATER DIVISION
Neil Donohoe, director
Peter Mansfield, music director/arranger
Michelle Chassé, stage director/choreographer
with
Melinda Moore, Nicholas Nunez, Christopher Ruth, and Stephanie Umoh

Old Friends, from *Merrily We Roll Along* — Sondheim
Ensemble

On the Other Side of the Tracks, from *Little Me* — Coleman/Leigh
Melinda Moore

Only With You, from *Nine* — Yeston
Nicholas Nunez

Real Live Girl, from *Little Me* — Coleman/Leigh
Christopher Ruth

(And I Am Tellin' You) I Am Not Going, from *Dreamgirls* — Krieger/Eyen
Stephanie Umoh

Selections from *Annie Get Your Gun* — Berlin-Mansfield
Ensemble

Ol' Man River, from *Showboat* — Kern/Hammerstein
MR. HONEYSUCKER

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Steinway and Sons Pianos, selected exclusively for Symphony Hall

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Among Those Present: Quincy Retiree Association; Malden Catholic High School; Briscoe Middle School; Framingham Cooperative Bank; Retired Men's Club of Greendale; The Traveling Teachers; Glastonbury Abbey; Marshfield Recreation Department; Weston Schools; Dedham Savings Bank; The Berkshire Tour Company; Immaculate Conception Church; Skadden Arps; Greater Allentown Pioneers.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, June 13, 2007, at 8

KEITH LOCKHART conducting

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"CAROUSEL" IN CONCERT
SPONSORED BY NEW ENGLAND COFFEE COMPANY

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II

Casey Hushion, stage director
Lawrence Goldberg, music director

REBECCA EICHENBERGER (Nettie Fowler)
AARON LAZAR (Billy Bigelow)
PATRICK SHEA (Narrator)
PAULA PLUM (Mrs. Mullen)

Fellows of the Tanglewood Music Center
EVE-LYN DE LA HAYE (Julie Jordan)
REBECCA JO LOEB (Carrie Pipperidge)
MATTHEW ANDERSON (Enoch Snow)
MISCHA BOUVIER (Jigger Craigin)

Members of the Tanglewood Festival Chorus, John Oliver, Conductor

ACT ONE
The Carousel Waltz
You're a Queer One, Julie Jordan
Mister Snow
If I Loved You
June Is Bustin' Out All Over
Mister Snow (reprise)
When the Children Are Asleep
Blow High, Blow Low
Soliloquy
Act I Finale

INTERMISSION

Program continues on page 23.

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BOSTON POPS

ACT TWO
Entr'acte
A Real Nice Clambake
Geraniums in the Winder
Stonecutters Cut It On Stone
What's the Use of Wond'rin'?
You'll Never Walk Alone
The Highest Judge of All
Ballet
If I Loved You (reprise)
Finale Ultimo: You'll Never Walk Alone (reprise)
Exit Music

For more about *Carousel*, see page 33.
Artist biographies begin on page 45.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

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Among Those Present: 1000 Southern Artery Senior Citizens Center; Saint Mary's Parish; Wacky Women Wanderers; Belmont Hill School; Stanford Alumni Club; Plymouth Senior Tours; Cape Cod Custom Tours; Falmouth Service Center.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 14, 2007, at 8

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

"CAROUSEL" IN CONCERT
SPONSORED BY NEW ENGLAND COFFEE COMPANY

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II

Casey Hushion, stage director
Lawrence Goldberg, music director

REBECCA EICHENBERGER (Nettie Fowler)
AARON LAZAR (Billy Bigelow)
PATRICK SHEA (Narrator)
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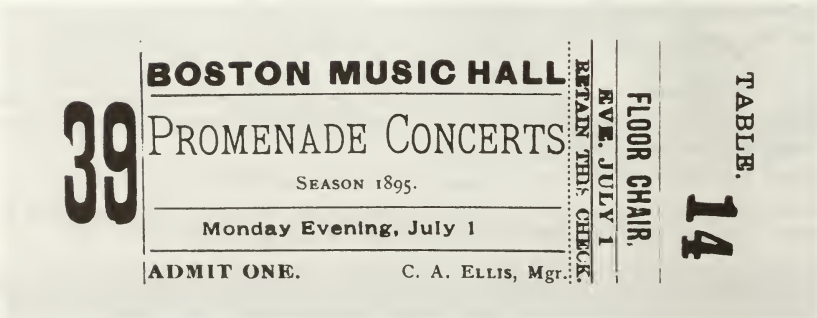
Members of the Tanglewood Festival Chorus, John Oliver, Conductor



ACT ONE
The Carousel Waltz
You're a Queer One, Julie Jordan
Mister Snow
If I Loved You
June Is Bustin' Out All Over
Mister Snow (reprise)
When the Children Are Asleep
Blow High, Blow Low
Soliloquy
Act I Finale

INTERMISSION

ACT TWO
Entr'acte
A Real Nice Clambake
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Ballet
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Among Those Present: Alzheimer's Association Massachusetts Chapter; First Parish Universalist Church; Canton Council on Aging; Regina Margurita Lodge; Brooksby Village; W.R. Grace & Company; Touriffic Tours–St. Pius Over 50 Club.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 15, 2007, at 8

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

"CAROUSEL" IN CONCERT
SPONSORED BY NEW ENGLAND COFFEE COMPANY

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II

Casey Hushion, stage director
Lawrence Goldberg, music director

REBECCA EICHENBERGER (Nettie Fowler)
AARON LAZAR (Billy Bigelow)
PATRICK SHEA (Narrator)
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REBECCA JO LOEB (Carrie Pipperidge)
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MISCHA BOUVIER (Jigger Craigin)

Members of the Tanglewood Festival Chorus, John Oliver, Conductor

Program continues on page 29.

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BOSTON POPS

ACT ONE
The Carousel Waltz
You're a Queer One, Julie Jordan
Mister Snow
If I Loved You
June Is Bustin' Out All Over
Mister Snow (reprise)
When the Children Are Asleep
Blow High, Blow Low
Soliloquy
Act I Finale

INTERMISSION

ACT TWO
Entr'acte
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Exit Music

For more about *Carousel*, see page 33.
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Steinway and Sons Pianos, selected exclusively for Symphony Hall

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Among Those Present: Construction Industry Night at Pops; Hillside Middle School; Grace Episcopal Church of N. Attleboro; South Main Baptist Church; Greater Salem Rotary Club; Pairs & Spares, First Congregational Church; Lynn Historical Society.

Gospel Music

At its most basic level, gospel music is sacred music, a unique phenomenon of Americana which had its earliest iterations toward the end of the nineteenth century. It is folk music, which suggests that it and its secular counterparts are greatly influenced by each other. Just as much of today's gospel music sounds like R&B and Hip-Hop, so did most of the early gospel music sound like the Blues.

The music called gospel (meaning "good news") derives its name from its close connection with the biblical gospels of the New Testament, where we find many references to God's goodness and mercy. We are encouraged to believe and appreciate the sacrifice of Jesus Christ and thereby the remission of sins, a common theme of gospel music.

There are no "style" restrictions on gospel music; only the thematic content remains constant. The use of much repetition is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read to participate in worship.

The development of gospel music can be traced back to the eighteenth century, when hymns were lined and repeated in a call and response fashion; Negro spirituals and work songs also came on the scene. Because the enslaved Africans attended their masters' worship services, the seventeenth-century influences on Negro spirituals and work songs were traditional hymns the enslaved Africans heard in worship. The worship music (hymns) of the white masters became the backdrop for the music the enslaved Africans would eventually use at their own worship meetings. At this time it was also illegal for more than a handful of blacks to congregate without supervision. This restriction did not keep them from secretly holding "campground" meetings, typically held at a distance from the main house to assure discretion and avoid possible punishment. It was during such meetings that "newer" renditions of traditional hymns were developed.

In the tradition of the black church, call and response in singing and in speaking has been and continues to be a foundation on which the gospel is delivered. Through this participatory delivery system, beliefs are reinforced. There is an expectation that when there is agreement with either the spoken word or song because of either its content or its context that verbal affirmation will be given. Those who are witnessing, speaking, or singing are encouraged by the responses and those who are about to experience issues are empowered to be victorious.

Gospel music can stir many different emotions. No longer bound to the walls of the American church, gospel music captures the creative and spiritual imaginations of increasing numbers of international audiences. For gospel singers and listeners, making a joyful noise unto the Lord is what the music is about and it invites the participation of all to come together, honor the past, look forward to the future, and through song, renew our faith.

—Dennis Slaughter

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 16, 2007, at 8

BOSTON POPS

CHARLES FLOYD conducting

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Brother Dennis L. Slaughter, artistic director; Norris V. Welch, choir manager; Jerome Kyles, piano; Dennis Montgomery III, organ; Sean Skeete, drums; Lenny Stallworth, bass guitar

We Win — Houghton

In the News—Thy Will Be Done — McClurkin/Coley
Jerome Kyles, tenor

Solace — Hiltzik

Presenting
PASTOR MARVIN L. WINANS

Count It All Joy — Winans

I Shall Never Let Go His Hand — Winans
featuring DeShondra Rideout

Sinner's Prayer
featuring Diamond Tigney

INTERMISSION

Authority — Houghton
Sayida Rivers Farmer, soprano

Presenting
PASTOR MARVIN L. WINANS

You Just Don't Wanna Know — Winans

It's Time — Winans
featuring Josiah Winans, rapper

Zion Rejoice — Houghton

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Steinway and Sons Pianos, selected exclusively for Symphony Hall

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Among Those Present: Carlisle Congregational Church; Bay Cove Human Services; First Congregational Church of Revere; Brae Burn Country Club; Grace Chapel; Wilmington United Methodist Church; Union Congregational Church; The Teacher Leadership Academy of Massachusetts; Show of the Month Club; Lee Congregational Church Choir.

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BOSTON POPS

The Composer's Personal Favorite Comes Home

by
Theodore S. Chapin
President, The Rodgers and Hammerstein Organization

Although composers are often reluctant to cite a favorite among their works, Richard Rodgers singled out *Carousel* as the score of which he was the most proud. That is why it seemed appropriate in 2002 for us to assemble a concert presentation of this, his favorite show, as the centerpiece of his Centennial celebrations. The premiere of this version was at New York's Carnegie Hall, and it proved to be quite a night. John Raitt, the original Billy Bigelow, welcomed the audience and then turned the role over to Hugh Jackman who was making his New York debut. Not bad.

Carousel was Rodgers' second collaboration with Oscar Hammerstein II. With their first, *Oklahoma!*, they turned a popular genre into an art form. With their second, they repeated the process—only with a completely different story, setting, and set of characters. The life and death issues of these characters forced the emotional stakes higher, and that's probably what guided Rodgers to find music that was somehow richer, grander, and most personally satisfying than anything he had written before.

Integrated musicals written for the theater don't fit easily into a concert hall. That's why a great deal of care was taken in editing the script of *Carousel* to make a satisfying evening. It is important to tell enough of the story so audience members

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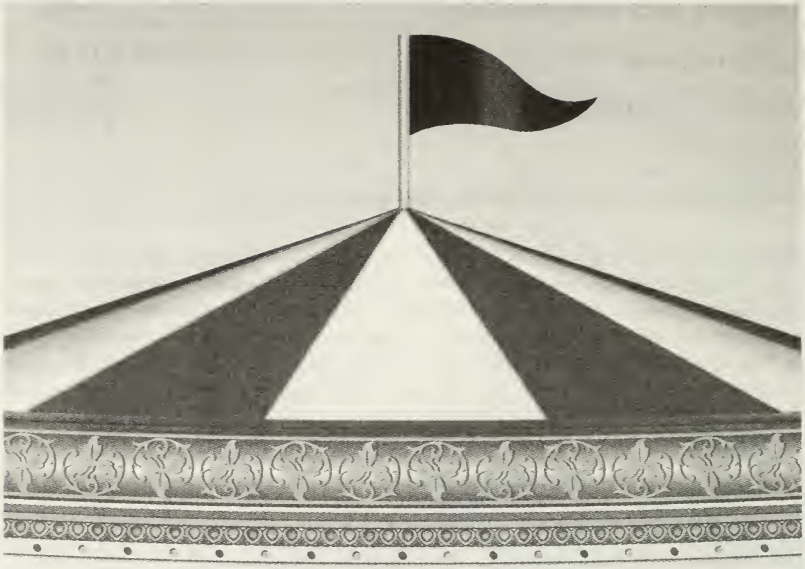

Rodgers & Hammerstein's

CAROUSEL

SYNOPSIS

In a Maine coastal village toward the end of the 19th century, the swaggering, carefree carnival barker Billy Bigelow captivates and marries the naive mill worker Julie Jordan. Billy loses his job just as he learns that Julie is pregnant and, desperately intent upon providing a decent life for his family, he is coerced into being an accomplice to a robbery. Caught in the act and facing the certainty of prison, he takes his own life and is sent "up there." Billy is allowed to return to earth for one day. Time being what it is "up there," 15 years have passed, and he now encounters the teenage daughter he never knew. She is a lonely, friendless child, her father's reputation as a thief and bully having haunted her throughout her young life. How Billy instills in both the child and her mother a sense of hope and dignity is a dramatic testimony to the power of love.

A synopsis of the story of *Carousel*, provided by The Rodgers & Hammerstein Organization

feel that they have experienced *Carousel*, and yet the main feature is clearly the score. But what an extraordinary score it is! And even more important, this performance uses the original orchestrations, restored recently by the extraordinary musical staff here at The Rodgers and Hammerstein Organization. The original complement of strings for the orchestra pit of the Majestic Theater on Broadway in 1945 numbered 22—abnormally large for the time, and larger than most complete orchestras on Broadway today! Along with the woodwinds, brass, and percussion, the original was undoubtedly the largest Broadway orchestra ever. Richard Rodgers knew this score needed size and scope. It took Bruce Pomahac, our Director of Music, and his team of passionate musical sleuths to reassemble the original orchestrations by Don Walker, who, it turns out, was assisted by Hans Spialek, Steven Jones, Joe Glover, and Robert Russell Bennett, all uncredited.

The dance arrangements are by Trude Rittmann, a spry woman who was brought into the Rodgers and Hammerstein world by *Carousel*'s original choreographer, Agnes de Mille. Working closely with both Rodgers and de Mille, Rittmann crafted dance music of almost symphonic proportions, which obviously met with the hearty approval of both her bosses. Interesting side note: Ms. Rittman ended her days living in Brookhaven in Lexington. She had no family, but friends lived in the Boston area, so she moved from New York to stay with them. Deciding to remain in the area, she found a place in which should could ease into her 90s (she died at 96.) Some of us used to come up and visit her, and take her to see whatever Rodgers & Hammerstein show was playing in Boston. After a performance of *The King and I* with Hayley Mills, many young members of the company came up

Richard Rodgers (left) and Oscar Hammerstein II in the Public Gardens during the pre-Broadway tryout of *Allegro* in Boston in October 1947.

Photo courtesy of The Rodgers & Hammerstein Organization.

Original poster advertising the pre-Broadway performances of *Carousel* at Boston's Colonial Theatre, courtesy of The Rodgers & Hammerstein Organization.

to her and brought their scores for her to autograph. She was shyly pleased that her contributions were being recognized by a new generation.

Carousel has its own series of connections to Boston and New England. For starters, the source material for the musical—Ferenc Molnar's play *Liliom*—set the story in Molnar's native Hungary, just outside Budapest. In Hugh Fordin's biography of Oscar Hammerstein II he describes Terry Helburn and Lawrence Langner of The Theater Guild offering *Liliom* as an idea to Rodgers & Hammerstein, who promptly rejected it out of hand. It was the locale that bothered them most, so a few days later Helburn suggested the Creole community of Louisiana—"an American locale with a European flavor." That was intriguing, but Hammerstein wasn't sure he could wrap his hands around the local dialect. Still, the duo took tentative steps toward their musical anyhow, by focusing on what became "Soliloquy"—the extraordinary song in which the main character discovers he is to be a father. Then Rodgers came up with the idea of placing their story in New England, and things began to fall into place. The shores of Maine it would be, and that allowed Rodgers & Hammerstein to explore the life of the rugged New Englanders. The story cites textile mills, whalers, and even features, in song, a recipe for a clambake, albeit written by native New Yorkers. (I have never quite understood the line about lobsters: "We slit 'em down the back and peppered them good..."—what's the back of a lobster, and don't you slit it down the underside? And pepper? Who peppers a lobster? But I certainly do understand the line "And doused 'em in melted butter...") Food played more than a passing role in the show: one of the characters, Enoch Snow, was actually based on a member of the family that made Snow's Fish Chowder—a product still available today.

Rodgers & Hammerstein loved Boston for another reason. They loved bringing their new shows to try out here. The best evidence of that comes from a letter Rodgers wrote to his wife Dorothy during the pre-Broadway run of *Carousel* at the Colonial Theater. It both indicates an artist reaching a moment of clarity and what Boston audiences provided to the collaboration: "April 3, 1945. Now I can write to you because last night we had a SHOW! I'm a very cautious kid, as you know, but there are certain bits of evidence that cannot be refuted. Best of all, I know how I feel and I feel that there are many moments of extreme beauty here and that the public will want to see and hear them."

Welcome to *Carousel*.

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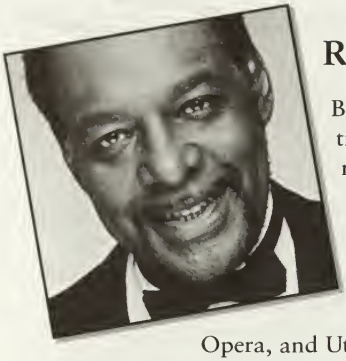
EQUAL HOUSING OPPORTUNITY

GERALD STEICHEN

Conductor Gerald Steichen recently conducted Jonathan Miller's new production of *L'elisir d'amore* for New York City Opera. He made his Lincoln Center debut at the State Theatre conducting performances of *La bohème*, followed by Jake Heggie's *Dead Man Walking,* Rodgers and Hammerstein's *Cinderella,* Rachel Portman's *The Little Prince*, and Jonathan Miller's production of *The Mikado*. Mr. Steichen has led performances of *The Mikado* at the Saratoga Performing Arts Center, and served as an on-stage pianist for NYCO's *Porgy and Bess* and *Carmina burana.* He has also conducted readings of new American operas as part of City Opera's American Composer's Showcase. Mr. Steichen made his debut with the Glimmerglass Opera Company in Cooperstown, New York, with Offenbach's *Bluebeard*; and has appeared with the Utah Symphony & Opera, conducting Pops concerts and performances of *A Little Night Music*, *The Mikado, Pirates of Penzance*, and *HMS Pinafore.* He has conducted *Giulio Cesare, Tales of Hoffmann, La Cenerentola, Naughty Marietta, The Magic Flute*, and *Il barbiere di Siviglia* for the Utah Festival Opera, and, for New Jersey Opera Theatre, a concert version of Verdi's *Falstaff.* He is principal guest conductor of the Anchorage Opera, having led performances of *Don Giovanni, Die fledermaus, Il barbiere di Siviglia*, and *Le nozze di Figaro*, and artistic advisor of Opera East Texas, where he had led *Tosca, Carmen, Madama Butterfly,* and *The Pirates of Penzance.* As associate conductor of the New Haven Symphony Orchestra, he conducts Classics concerts, the Pops series, Young People's Concerts, and the summer Parks Concert series, as well as KinderKonzerts, which introduce the instruments of the orchestra to young people. He has guest conducted the New York Pops, Tokyo City Symphony, the NDR Philharmonie Hannover at the Braunschweig Festival, the Hartford Symphony, Wheeling Symphony, Purchase Symphony, and Norwegian Radio Symphony. For Lincoln Center, he continues to perform in the "Meet the Artist" series as conductor, clinician, and pianist. No stranger to the stage, Mr. Steichen played the role of "Manny, the Accompanist" in Terrence McNally's Tony Award-winning Broadway production of *Master Class*, starring Dixie Carter as Maria Callas. As associate conductor, he toured nationally with *The Phantom of the Opera*,*The Secret Garden*, and *Peter Pan*. He has conducted *Barnum* for Music Theatre of Wichita, Kansas, and the world premiere of *Tom Sawyer* for New York's Music Theatre Works. He spent two years conducting *Cats*, leading the final public performance of that show. The current season includes concerts with the New Haven Symphony; a return to Utah Symphony & Opera for concerts and a new production of *The Gondoliers*; *Pirates of Penzance* at NYCO; *Orpheus in the Underworld* in New Haven; and a concert production of *Oklahoma!* to kick off the State Centennial in his native Oklahoma. He was recently named distinguished alumnus by his undergraduate school, Oklahoma City University. He made his Boston Pops debut leading Holiday Pops concerts in December 2005.



Robert Honeysucker

Baritone Robert Honeysucker is recognized internationally for performances in opera, concerts, and recital. His opera performances have included the roles of Amonasro, Germont, Iago, Renato, Rigoletto, and Sharpless, with such companies as Boston Lyric Opera, Connecticut Opera, Delaware Opera, Eugene Opera, Fort Worth Opera, Opera Company of Boston, Sacramento Opera, Tulsa Opera, and Utah Opera. Overseas he has performed in Auckland, New Zealand; and Berlin, and as Daedalus in the world premiere of Paul Earls's *Icarus* at the Brucknerfest in Linz, Austria. He has also appeared in a series of opera concerts in the Persian Gulf, directed by Cesare Alfieri, as well as in numerous concerts in Europe, Australia, and New Zealand. Recent engagements have included Vaughan Williams's *Hodie* with the Utah Symphony and Mormon Tabernacle Choir under Keith Lockhart; Beethoven's *Missa Solemnis* with the Northwest Bach Festival and Gunther Schuller; *Elijah* with the Handel & Haydn Society and Christopher Hogwood, and Renato in *Un ballo in maschera* with the Boston Academy of Music. He has appeared with the Boston Symphony Orchestra and Boston Pops, and with the symphony orchestras of Pittsburgh, Flagstaff, Roanoke, Omaha, St. Louis, Portland (ME), and Sacramento. In Japan he has been featured as soloist with the Tokyo Symphony in Handel's *Messiah* and with the Telemann Chamber Orchestra in Osaka in Bach's *Christmas Oratorio* with conductor Jeffrey Rink. Mr. Honeysucker has been a member of the Bach Aria Group and is a member of Videmus; he is also a member and co-founder of the Jubilee Trio, which presents American art songs, including those of underperformed African-American composers.

POPSEARCH 2007 Semifinalist Singers

Rachel DeShon, from Kenmore, Washington, is one of four children from a multicultural family and has two sisters adopted from South Korea. From a young age, her parents instilled a love of music through their devotion to share their musical gifts in their church. Twenty-three-years old, Rachel is a 2005 *cum laude* and Department Scholar graduate with a degree in musical theater from Western Illinois University. She auditioned through YouTube.

Thirty-year old **Lydia Harrell**, who auditioned through YouTube, studied voice, piano, clarinet, and percussion growing up and, upon entering college, began to focus exclusively on vocal training. She has performed in musical theater productions and college singing competitions. Since moving to Boston in 1999, Lydia has performed with a variety of bands and musical projects, including Hyptonic, Kemp Harris, Doob, and No Static (a Steely Dan tribute). When Lydia is not singing, she is busy raising her eight-month-old son.

A native of Boston, 22-year-old **Gisela Johnson** is a singer, performer, actress, and vocal/performance coach. Gisela began singing at the age of five at the Morning Star Baptist Church in Boston where she continues to perform as soloist and as part of the choir. In addition, Gisela has performed in numerous singing competitions and at mayoral charity events. She is a graduate of Berklee College of Music's Performance and Music Therapy program and was also a semifinalist in the 2005 PopSearch Competition. She auditioned via a mailed-in tape.

Jane Kim is a native of Sandy Hook, Connecticut, and a recent graduate of Boston University. She began singing in church at an early age, and she has since performed on various recording sessions and at the Berklee Performance Center, Ryles Jazz Club, Felt Boston, and The Middle East. Jane's dream is to have a successful career as a soul/jazz performer and recording artist, and plans to develop her singing career in Boston through further songwriting, performing and recording. The 22-year-old submitted an audition tape by mail.

Anna Norton grew up in Chelsea, Massachusetts, and continues to cherish the memory of singing while her father played the piano. Now 68 years old, she began performing in minstrel shows at age twelve and continues to perform in variety shows, choral groups, and charity shows at the Everett Chapter of the Greater Boston Associaton for Retarded Citizens. Anna works full-time as a receptionist for Intercontinental Real Corp. and enjoys spending time with her two children and her grandchildren. She auditioned via a mailed-in tape.

Maria Perry, who auditioned through YouTube, grew up in Quincy Massachusetts. Ten years ago, Maria and her husband John moved to Kansas City, Missouri, where she worked in customer service and HR management. At age 52, Maria is now training to be a "Zumba" fitness instructor and hopes to encourage men and women over the age of 50 to stay fit and have fun.

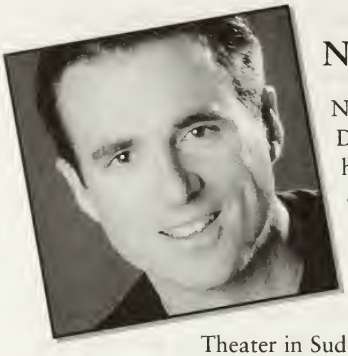
BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Tanglewood

BOSTON POPS

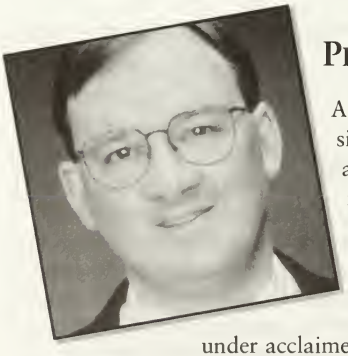
THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.



Neil Donohoe

Neil Donohoe has been Chair and Director of the Theater Division of The Boston Conservatory since 1985. He has directed throughout New England, including productions at the Charles Playhouse in Boston, Speakeasy Stage Company of Boston, the Boston Gay Men's Chorus, Waterville Summer Music Theater in Maine, College Light Opera Company in Falmouth, Massachusetts, Keene Summer Theater, and Chiswick Park Theater in Sudbury, Massachusetts, as well as Timberlake Playhouse in Illinois, and Bill Fegan Attractions in Dallas. Mr. Donohoe was a principal singer for Light Opera of Manhattan and served as a director for the Green Mountain Guild of Vermont for several seasons and as a guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams, coached the 1997 opening night guest Elaine Paige, and coordinated and staged performers for the nationally televised Fourth of July concerts on the Esplanade from 1998-2001. For the Boston Conservatory, he directed the critically acclaimed American premiere of the National Theater adaptation of *Candide*, the Boston premieres of *Side Show, The Screams of Kitty Genovese*, *The Captain's Daughter, The Human Comedy*, and *All Lost to Prayers,* as well as Bernstein's *Mass*, *Sweeney Todd, Follies, A Time For Singing, The Grass Harp, Roberta, Iolanthe,* the 1987 and 2005 productions of *Kismet*, the 1986 and 2000 productions of *Street Scene*, and co-directed, adapted, and produced *Die Fledermaus.* Neil co-produced the 125th Anniversary of The Boston Conservatory starring Marvin Hamlisch and Liz Callaway in 1992 and a benefit for the Fenway Community Health Center in 1990 starring Madeline Kahn, as well as produced a Kurt Weill Festival in the same year. Neil was the Director of the Annual Vincent Show for ten years, raising money for the Women's Care Division of Massachusetts General Hospital.



Peter Mansfield

A member of The Boston Conservatory theater faculty since 2005, Peter Mansfield is a conductor, composer, arranger, and pianist. A native Bostonian, he majored in music at Harvard College, where he provided arrangements for and directed the Harvard Krokodiloes. Later he served for 20 years as music director and supervisor of the Hasty Pudding Theatricals. It was during this time that he met and apprenticed under acclaimed conductor and Boston Pops arranger Eric Knight and studied with James Yannatos, chairman of Harvard's conducting faculty. In 1981 Mr. Mansfield began an affiliation with the Boston Pops Orchestra as pianist, arranger/orchestrator, and music coordinator of several *Evening at Pops* programs. Recent

Boston Pops seasons have featured several Mansfield arrangements, including an original work for narrator and orchestra, "Casey At The Bat." Peter now coordinates the annual collaboration between the Pops and Boston Conservatory. Since 1981, Mr. Mansfield's symphonic arrangements have been performed by many major U.S. orchestras, and his arrangements are represented in G. Schirmer's catalog. In September 1988, he became conductor and music director of *Concert On Ice*, the first-ever international tour featuring Olympic and World Champion figure skaters in concert with major U.S. and Canadian orchestras, and for which he has conducted the orchestras of Atlanta, Dallas, Omaha, Pasadena, San Diego, Seattle, Spokane, and Vancouver, as well as the American Symphony Orchestra, the Kennedy Center Opera House Orchestra, the Philadelphia Pops, the National Symphony Orchestra, and, in a 1995 national television production, the Houston Symphony. He served as Pops Conductor of the Kansas City Symphony during the 1997-98 season, and during the 2003-2004 season conducted and arranged several programs for the Hartford Symphony. He has also led Pops programs for the Milwaukee, New Hampshire, and Vancouver symphony orchestras as well as the Hudson Valley Philharmonic. In 2005 he began an ongoing affiliation as arranger/orchestrator for singer/songwriter Elisabeth Von Trapp, granddaughter of the legendary Captain Von Trapp of *Sound of Music* fame. He continues to compose, arrange, and conduct music for Jacques D'Amboise and the National Dance Institute in New York, Boston, and New Hampshire, an affiliation that started in 1985. In the theater world, Peter Mansfield has served as music director/conductor and arranger for several regional and New York equity productions, as well as the legendary MUNY summer theater in St. Louis. At Boston Conservatory, he served as music director/arranger and orchestrator for the 2007 world premiere of *Heaven and Hell.*

Michelle Chassé

Michelle Chassé was on scholarship at the School of American Ballet in New York City and graduated *cum laude* with a B.F.A. in dance performance from The Boston Conservatory, where she was the first recipient of the prestigious Ruth Sandholm Ambrose Award. Since then she has both studied and performed with ballet, concert dance, and Broadway legends from around the world. She has choreographed numerous musical theater productions at The Boston Conservatory, including its recent critically acclaimed productions of *Candide*, *The Wild Party*, *Kismet*, and the world premiere of *Heaven and Hell.* She has also performed and choreographed for the nationally recognized Boston Gay Men's Chorus. She is on the faculty of The Boston Conservatory, where she serves as Dance Instructor, Resident Choreographer, and Musical Theater Dance Coordinator. She is also a faculty member at the Jeannette Neill Dance Studio and Boston Youth Moves.

Rebecca Eichenberger

Rebecca Eichenberger last played Nettie Fowler in the critically acclaimed national tour of *Carousel* directed by Nicholas Hytner. She also appeared in the Tony Award-winning production at Lincoln Center. Rebecca has performed the role of the opera diva Carlotta in the Broadway production of *The Phantom of the Opera*. Other Broadway credits include *1776*, *A Grand Night for Singing*, and *The Frogs*. Rebecca received a Helen Hayes Award nomination for her portrayal of Mother in the national tour of *Ragtime*. Her regional credits include Susanna/Ruth's Mother in *Dessa Rose* at Lincoln Center, Dot in *Sunday in the Park with George* at Seattle Rep, Sharon in *Master Class* at the George Street Playhouse, and Laurey in *Oklahoma!* at Los Angeles Opera. Rebecca made her debut with the Denver Symphony, and recently performed concerts with John McDaniel and the Oklahoma City and Indianapolis symphonies. She can be heard on the cast recordings of *Carousel*, *The Frogs*, *Dessa Rose*, and *Broadway by the Year (1951)*, recorded live at New York's Town Hall. Rebecca Eichenberger is a Met Opera Regional Finalist and lives outside New York City with her husband and two children. She is making her Boston Pops debut in these concert performances of *Carousel*.

Aaron Lazar

Aaron Lazar, who recently starred on Broadway as Enjolras in *Les Misérables* and as Fabrizio in *The Light in the Piazza*, grew up in Cherry Hill, New Jersey. His father Paul, a one-time track star, passed along a love of sports, but Aaron could also sing and was exposed to the performing arts as well. At the age of nine, he appeared in a community theater production of *Snow White and the Seven Dwarfs*. He continued to receive encouragement whenever he took to the stage, winning the 5th grade talent show, landing leads in high school musicals (Tony in *West Side Story*, Julian Marsh in *42nd Street*), and competing in multiple championship high school choirs. Also a star athlete in track, he went to Duke University in Durham, North Carolina, where he pursued formal training in classical voice (part of the requirements of a music scholarship he received) and science, intending to go to medical school following graduation. Instead, he gravitated towards the busy Duke drama department, signing up for acting classes and getting cast in productions like *Carousel* (Billy Bigelow), *Orpheus Descending*, and *Joseph and the Amazing Technicolor Dreamcoat*. Although he scored well on the MCATs (for entry into medical school), he enrolled in a full-scholarship two-year master's program at the Cincinnati Conservatory of Music and dreamt of making it on Broadway. With his MCAT score still valid for a year after his studies in Cincinnati, Lazar hit New York with the goal of getting work as an actor within a year. After landing an audition for legendary producer Hal Prince to play Raoul in the

Broadway production of *The Phantom of the Opera*, Lazar instead saw the job go to another actor from a foreign production of the show. Still, Prince cast Lazar several months later as an understudy for Raoul. After a stint understudying another prime Broadway role (Curly in Trevor Nunn's *Oklahoma!* revival), Lazar garnered a part that would bring him to the attention of the New York theater community: Fabrizio in *The Light in the Piazza* at Lincoln Center. He spent ten months as the leading man in the Tony Award-winning musical, and experienced a rare treat in June 2006 when a performance of *The Light in the Piazza* was featured on PBS's "Live from Lincoln Center." By the time *Piazza* closed, Aaron Lazar was already cast in the Broadway revival of *Les Misérables* in the flag-waving role of revolutionary student Enjolras. This week marks his Boston Pops debut.

Patrick Shea

Patrick Shea is the star of Boston's comedy hit, *Shear Madness*, the longest running non-musical play in the history of the American theater (Guinness Book). For his work in the Los Angeles production of *Shear Madness*, he was the recipient of a Dramalogue Aard. He has worked both on and off-Broadway (in such productions as *Child's Play* and with such companies as the New York Shakespeare Festival) as well as in critically acclaimed leading roles at the Wilbur, Downstairs at the Improv, Merrimack Repertory Theater, Nickerson Theaters, Worcester Foothills, Gloucester Stage, and American Stage Festival. He has also worked as an actor in both film and television and can be seen in the feature film *Mystic River*, directed by Clint Eastwood. He is occasionally seen as a "Dave Double" on *The Late Show With David Letterman* on CBS. He has worked in radio as a producer, actor, production manager, talk host, and as morning drive "jock" at WCOZ-FM, WHJY-FM, and WBOS-FM. Currently the host of *Patent Warriors* for the History Channel, he is an on-camera and voice-over talent for major advertisers in New England and around the country. In addition, he is a corporate spokesperson for several national and international companies both on-camera and at live events and trade shows here and abroad.

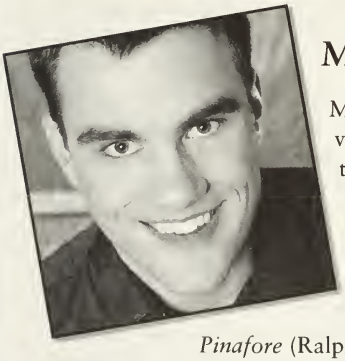
Eve-Lyn de la Haye

Canadian soprano Eve-Lyn de la Haye is a recent graduate of the University of Toronto's Opera Diploma Progamme and remains a student of Mary Morrison. In her hometown of Victoria, B.C., she studied with Selena James at the Victoria Conservatory of Music where she completed her Diploma in Music as well as associate degrees in both teaching and vocal performance. Ms. de la Haye is an active soloist; some of her performances include *Carmina burana* on Saltspring Island, B.C., and *Messiah* with the Kamloops Symphony Orchestra. She recently made her

CBC recording debut in the Canadian work *Six Voices for Sirens* by Ana Sokolovic. Her most recent operatic roles include Lucia in Britten's *The Rape of Lucretia*, Adele in *Die Fledermaus*, Antonia in *The Tales of Hoffmann*, and Tytania in Britten's *A Midsummer Night's Dream*. She has participated in many of Canada's leading summer opera programs including the Opera as Theatre program at the Banff Centre and Opera NUOVA in Edmonton. Last summer she sang and studied in Italy at Centro Studi Lirica and was a finalist representing Canada in an International Competition in Marmande, France. She is spending the summer at the Tanglewood Music Center where she will again sing Julie Jordan in the musical *Carousel* with the Boston Pops. This fall she will be joining Calgary Opera's Emerging Artist Program for the 2007-08 season.

Rebecca Jo Loeb

A native of New Jersey, Rebecca Jo Loeb just completed her master's degree at the Manhattan School of Music, where she studied with Edith Bers. While there she performed the roles of Dorthee in *Cendrillon* and Madama Brilliante in Cimarosa's *L'italiana in Londra*. At the University of Michigan, where she won the prestigious Stanley Medal, she performed the roles of Elmire in *Tartuffe* and Hansel in *Hansel and Gretel*, among others. Rebecca has been Bonfils-Stanton apprentice at Central City Opera, a member of the Aspen Opera Theatre, and has coached or performed with such noted artists as Warren Jones, Martin Katz, Leonard Slatkin, Catherine Malfitano, and Louise Urbain. This fall, Ms. Loeb will continue her studies at the Juilliard School.



Matthew Anderson

Matthew Anderson has been praised for the warm tenor voice and polished musicality he brings to the repertoire of oratorio, opera, and musical theater. Recently he appeared in a season of education and outreach performances with the Cincinnati Opera Resident Ensemble. Past performances of opera and musical theater include *The Turn of the Screw* (Quint), *The Bartered Bride* (Jenik), *Orfeo* (Shepherd), *H.M.S. Pinafore* (Ralph Rackstraw), *Sweeney Todd* (Anthony), and *Into the Woods* (the Baker). He was a featured soloist in the final gala concert of "Leonard Bernstein, Boston to Broadway" concerts and symposia at Harvard University. An accomplished interpreter of Baroque and early music, Mr. Anderson was a national finalist and prizewinner in the 2006 American Bach Society Vocal Competition. He has appeared as a soloist with Emmanuel Music's Bach Cantata Series, the Handel and Haydn Society, Williamstown Early Music, Musica Maris, Concord Chorus, and Newton Choral Society. Mr. Anderson was heard at the Carmel Bach Festival in Monteverdi's Vespers of 1610 and Handel's *Israel in Egypt*, and in the title role of

Matthew Locke's *The Mask of Orpheus*. He studied Classics at Harvard University and voice at the New England Conservatory. A native of Kansas, he currently resides in the Boston area.

Mischa Bouvier

Hailed as a "polished performer with a very well-handled voice" and noted for his "solemn and distinguished" singing, baritone Mischa Bouvier continues to gain acclaim for his opera, concert, and recital work. Recent and future engagements include Bach's *Christ lag in Todesbanden* with the Long Island Philharmonic; the roles of Bardolph and Chief Justice in *Plump Jack* with the New Mexico Symphony Orchestra and Mexico's Sinaloa Symphony; the title role in *Hercules* for the American Handel Society at Princeton University; baritone soloist in *Voices of Light* with the Lebanon Symphony Orchestra and Anonymous 4; and performances with the Bach and Baroque ensemble and the Catacoustic Consort. Mr. Barton holds degrees from Boston University and the University of Cincinnati. He was a finalist in the American Bach Society and the Oratorio Society of New York competitions and has received fellowships from the Carmel Bach Festival and Internationale Meisterkurse für Musik Zürich.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. The chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra and Boston Pops, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its own debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

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In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. Mr. Oliver made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Rachel Bellairs
Bonnie Gleason
Emily Jaworski
Meghan Joyce
Donna Kim
Melanie W. Salisbury
Dana Sullivan
Lisa Watkins

Altos
Lauren A. Boice
AnnMarie Darrow
Debra Swartz Foote
Irene Gilbride
Rachel Hallenbeck
Gale Livingston
Katherine Slater
Cypriana V. Slosky

Tenors
Keith Erskine
J. Stephen Groff
Henry Lussier
Glen F. Matheson
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Sean Santry
Stephen E. Smith
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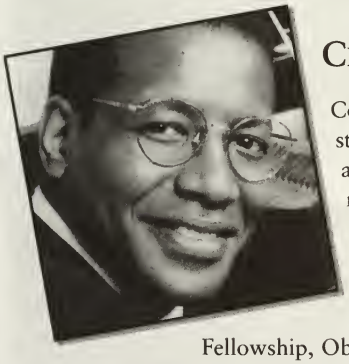
Meryl Atlas, Assistant Chorus Manager
Jodi Goble, Rehearsal Pianist



Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. Among his awards and grants are the Aspen School of Music Fellowship, Oberlin Conservatory's Rudolf Serkin Award, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Floyd has been heard in concert with more than 500 orchestras since 1991, during which time his podium work caught the special attention of conductors James DePriest and Seiji Ozawa. His appearances include performances with the Atlanta, Indianapolis, Houston, Oregon, Saint Louis, Philadelphia, Detroit, Buffalo, San Francisco, Chicago, San Francisco, and Baltimore symphony orchestras. He has also appeared with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Orchestre Symphonique de Montréal, Melbourne Symphony, Aukland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, and London Philharmonic. During the 2003-04 concert season, Floyd appeared with the Los Angeles Philharmonic in four different programs and in July 2004 made his debut with the Brooklyn Philharmonic

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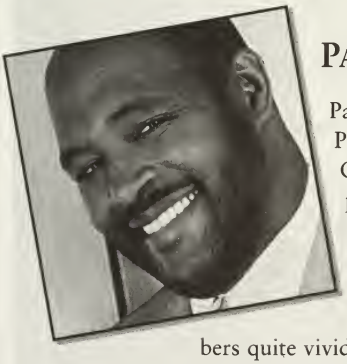
at Carnegie Hall. During 2006-2007 he made debuts with the Edmonton Symphony (Alberta, Canada) and the Holland Symfonia (Haarlem and Amsterdam, the Netherlands). His programs include standard classical literature from the Baroque era through the 20th century, as well as alternative orchestral repertoire ranging from film scores to a diversity of world musical styles. Charles Floyd is an annual guest conductor of the Boston Pops Orchestra. Since 1993 his performances have included "Gospel Night at Pops" at Symphony Hall, featuring orchestral classics as well as a 120-voice gospel chorus. His work in the 1996 season included a PBS telecast of *Evening at Pops*, featuring Patti LaBelle and Edwin Hawkins in a program of gospel music, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. His programs have featured a diversity of artists such as Grace Bumbry, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers,Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Nancy Wilson, Chris Botti, Stevie Wonder, Wynona Judd, and William Warfield. In 1998 he was music director for the nationally broadcast PBS holiday special, *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra in 2000. In July 2005 he joined the small team of conductors performing Howard Shore's *The Lord of the Rings Symphony* at the request of the Oscar-winning film composer.



Pastor Marvin L. Winans

Pastor Marvin L. Winans is the founder and pastor of Perfecting Church in Detroit, Michigan. Perfecting Church was born out of the scripture: "Whom we preach, warning every man and teaching every man in all wisdom, that we may present every man perfect in Christ Jesus." (Colossians 1:28) God placed a vision in the spirit of Pastor Winans some years ago during a church service at Shalom Temple, which he remembers quite vividly: "After Mother Estella Boyd had laid hands and prayed with me, I was slain in the Spirit. I began to see people trickle towards me as water. It was at this time that the Spirit of the Lord spoke into my spirit, 'They are coming to you.'" And come they have. Perfecting Church was established with eight members in the basement of Pastor Winans' home and held its first official service on May 27, 1989. Since that very humble beginning the Lord has blessed "Perfecting," as it is affectionately called, to grow into a ministry campus of over 165,000 square feet and a current membership of over 3,000. Under the leadership of Pastor Winans others have been birthed into the pastorate, including Pastor Donnie McClurkin of Perfecting

Faith Church (Freeport, NY), Pastor Thomas Bibby of Perfecting Unity Church (Roanoke, VA), and Pastor Leslie Walker of Perfecting Word Church (also in Detroit). Pastor Winans has always taught that "Ministry Means People," and has held true to that belief by establishing a ministry that touches the full spectrum of the human experience. The ministry has many outreach programs, including the Perfecting Community Development Corporation, which launched the Marvin L. Winans Academy of Performing Arts, the Amelia Agnes Transitional Home for Women, and the Jenesta McCraw Youth Activity Center. Of the numerous awards and accolades that Pastor Winans has amassed over the years, including Grammy, Dove, and Stellar awards, he believes that the awesome responsibility of carrying the Gospel is by far the most rewarding. His greatest joy is to see people come into the full knowledge of Jesus Christ and have their lives transformed forever. This evening's "Gospel Night at Pops" marks his Boston Pops debut.

Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following

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year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returns to lead "Gospel Night" for the thirteenth time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series *Evening at Pops*.

Boston Pops Gospel Choir

Sopranos
Cheryl A. Ashley
Natacha A. Beaudry
Mary E. Bennett
Pamela A. Bush
Betsy Clifford
Mernie Clifton
Karen Colbert
Maru Colbert
Carolyn Davies
Janie Donovan
Anne Early
Sayida Rivers Farmer
Barbara Piper Green
Karen Marie Green
Patricia S. Hite
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Lynette Ruley
Sharon Sealy
Pamela J. St. Aimee
Yolonda Waters
Christine A. Williams
Denise Young-Hamilton

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Nicole Rene Atchison
Marcia Brathwaithe
Sheri Callender
Adrienne E. Campbell
Carol Casey
Carolina Chacin
Camilla Davis
Jean L. Davis
Mary Ann Donaldson
Pat Forbes
Elisa M. Gifford
Ruth Hammell
Val Harris-Alleyne
Marcia Jackson
Patricia Maye-Wilson
Sharon L. Molden
Elly Draper Pendergast
Barbara Ryan
Sherylynn Sealy
Carrie Sheehan
Katani A. Sumner
Beth C. Tortolani
Eleanor Simmons Vaughn
Martha F. Vedrine
Mildred E. Walker
Rozita L. Waltower
Phil Waters
H. Tracy Williams
Laverne M. Yancey

Tenors
Yolanda L. Allison
Donna M. Bayne
Jeanette Boone
Mark Branche
Carl W. Corey
Steven Hawkesworth
David A. Jackson
Herbert S. Jones
Michael A. Jones
Ken Kamrin
Raymond Martin
Samuel E. Moscoso
Paul Surface
Josephine G. Walker
Josephine A. Watson
Norris V. Welch
Chris Wood

Basses
David Castiglioni
Philip N. Clinton, Jr.
J. Neal Gray
Jonathan Temple
Jeffrey H. Thomas
Bradley Turner
Wesley Vaughn

Rhythm Section:
Jerome Kyles, piano
Dennis Montgomery III, organ
Sean Skeete, drums
Lenny Stallworth, bass guitar

Choir Management:
Dennis L. Slaughter, Artistic Director
Norris V. Welch, Choir Manager

The Stars and Stripes: Forever at Pops

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

BOSTON POPS

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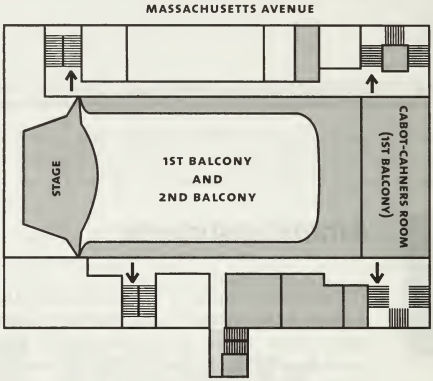

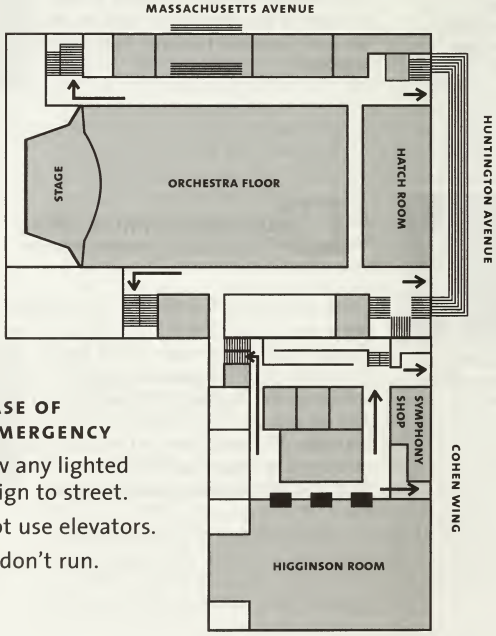

IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

Symphony Hall Information

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Order online anytime by visiting www.bostonpops.org. Or you may make a reservation and send your payment by check. There is a $5.50 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission. Credit cards, personal checks, and cash are accepted at the Box Office.

TICKET PRICES:
Floor: $85, $66, $40; First Balcony: $50, $45; Second Balcony: $25, $18.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 99.5 FM.

FRIENDS OF POPS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

The Boston Symphony Orchestra is supported in part by the Boston Cultural Council, which is administered by the Mayor's Office of Arts, Tourism, and Special Events.

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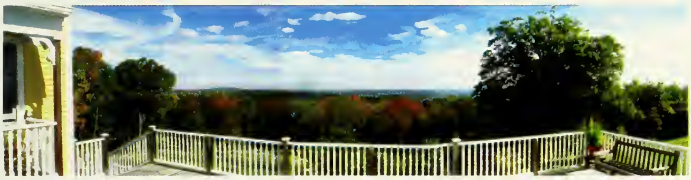

View from The McLean Center, Princeton, MA

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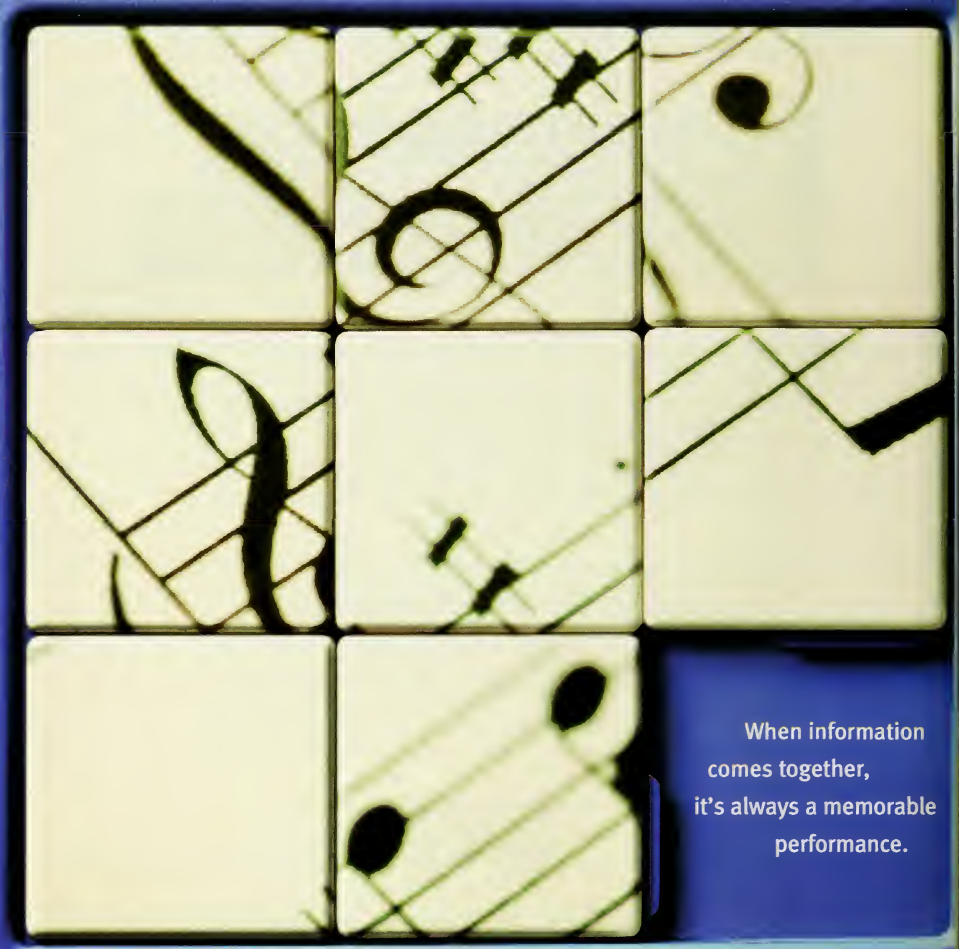

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Edward Hopper
Nighthawks (detail), 1942
Oil on canvas
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Photography © The Art Institute of Chicago

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Fidelity Investments is proud to honor Ben Das with the *"Inspire the Future Award"* for his dedication to enriching children's lives through music.

BOSTON POPS Fidelity INVESTMENTS

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JOHN WILLIAMS, Laureate Conductor
122nd Season, 2007

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On Display in Symphony Hall

This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.

Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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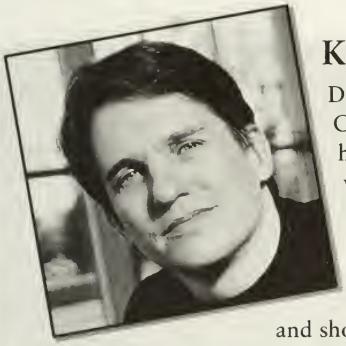

Keith Lockhart

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart surpassed the milestone of his 1,000th Boston Pops concert. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award. He has led the Boston Pops on 29 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 he and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording, which was followed in June 2005 by *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart will assume that position with the North Carolina summer educational institute and festival in October 2007. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.

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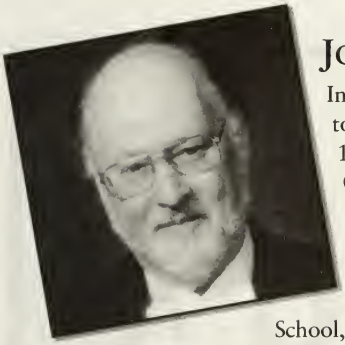

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne.

He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work at that time. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *Tributes! (for Seiji)*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he

Michael J. Lutch

Keith Lockhart led his 1,000th Boston Pops concert this season.

would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians

1959

1980

2005

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the

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John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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Evening at Pops broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During the 2007 spring season, his thirteenth as Boston Pops Conductor, Mr. Lockhart will reach the milestone of his 1,000th Boston Pops concert. He has made 64 television shows, led 29 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded ten albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first two self-produced and self-distributed recordings, *Sleigh Ride* and *America*. EdgeFest, introduced during Keith Lockhart's tenth anniversary season in 2005, returns in June, featuring more cutting-edge collaborations with contemporary artists. This year's guests are Cowboy Junkies and M. Ward. DJ Paul Oakenfold makes a cameo appearance, and, for the first time, EdgeFest programs include the world premiere performances of works by young composers Nico Muhly and Felix Brenner. The 2007 Pops JazzFest showcases the talents of Chick Corea and Gary Burton as well as Dianne Reeves. Other season highlights include a new American Inspirations program, Gospel Night, tributes to Oscar- and Tony-winning music, a week of Film Nights led by John Williams, and concert performances of Rodgers and Hammerstein's *Carousel*. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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Cynthia Cummings
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Colin Davis
Melissa Howe
Stacey Alden
Pattison Story
Dorothy Han
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Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright
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Ann Bobo

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Frank Charnley

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Barbara LaFitte

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Ian Greitzer
Aline Benoit

Bass Clarinet
Michael Monaghan

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 19, 2007, at 8

BOSTON POPS

MARVIN HAMLISCH conducting

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AN EVENING WITH MARVIN HAMLISCH

featuring

ANNE RUNOLFSSON
and
DOUG LABRECQUE

The concert this evening will be performed in two acts with one intermission.

Maestro Hamlisch will announce his program from the stage.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Rossetti-Cowan Senior Center; Marian Court College; Denure Tours; Temple B'Nai Israel; AARP, Chapter #207; Bridgewater Savings Bank; Perkiomen Tours & Travel; World Trade Center East; Harvard Medical International; Trippers Travel Club; Morgan Stanley; Brooksby Village; NSTAR.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, June 20, 2007, at 8:15

BOSTON POPS

MARVIN HAMLISCH conducting

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AN EVENING WITH MARVIN HAMLISCH

featuring

ANNE RUNOLFSSON
DOUG LABRECQUE
and
DUDU FISCHER

The concert this evening will be performed in one act
with no intermission.

Maestro Hamlisch will announce his program from the stage.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 21, 2007, at 8

BOSTON POPS

STEVEN MERCURIO conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

A TRIBUTE TO OSCAR AND TONY

Suite from *The Adventures of Robin Hood* — Korngold
Robin Hood and His Merry Men—Love Scene: Robin and Maid Marion—The Fight, Victory and Epilogue

A Place in the Sun — Waxman
KENNETH RADNOFSKY, saxophone solo

Parade of the Charioteers from *Ben-Hur* — Rósza

INTERMISSION

Suite from *West Side Story* — Bernstein
Maria—One Hand, One Heart—Somewhere—Tonight
MARISOL MONTALVO and STEPHEN COSTELLO

Symphonic Dances from *West Side Story* — Bernstein

INTERMISSION

Shall We Dance? from *The King and I* — Rodgers-Bennett

Selections from *My Fair Lady* — Loewe-Hayman
I Could Have Danced All Night—On the Street Where You Live—Get Me To the Church on Time
MS. MONTALVO and MR. COSTELLO

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—How Can Love Survive—The Lonely Goatherd—My Favorite Things—Sixteen Going on Seventeen—So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary Couple—No Way to Stop It—Maria—Climb Ev'ry Mountain

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Steinway and Sons Pianos, selected exclusively for Symphony Hall

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Among Those Present: Military Affairs Council; New England Sinai Hospital & Rehab. Center; Strata Bank Club; Nancy's Tours; Bingham McCutchen; St. Michael's Church; Salem High School Music Department; Norwood Scholarship Foundation, Inc.; Friends of St. Peter's Church; Burlington Recreation Dept.

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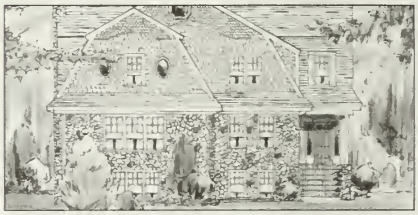
CARLISLE, MASSACHUSETTS

$3,900,000. Incredible equestrian property situated on 49.3 acres including an antique farmhouse, landscaped yard, three paddocks, restored barn, a pond, pool, screened gazebo and deep woodlands. The original farmhouse, circa 1760 has been beautifully renovated with several additions, features over 7,600 square feet of living space, a new "barn room", exceptional kitchen and five fireplaces. Next to Estabrook Woods conservation land. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MASSACHUSETTS

$3,295,000. Located off Monument Street about three miles from Concord Center, this Shingle-style country house is sited on 9.6 acres. The residence features 5,900 square feet of sophisticated living space with gleaming maple floors, vaulted ceilings, French doors, distinctive moldings, cherry built-ins and four handsome fireplaces. In addition there is a screen porch off the living room and a wraparound deck off the second floor bedrooms. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

BROOKLINE, MASSACHUSETTS



$3,395,000. Exquisitely appointed and thoughtfully planned, this exciting property by acclaimed Rosemont offers luxury finishes including a gourmet kitchen with breakfast room and adjoining family room, elegant living and dining rooms, first-floor guest room, and a den. Practical for family living and fine entertaining, this property is replete with high ceilings, gracious rooms, and an in-house passenger elevator. **Deborah Gordon and Jayne Bennett Friedberg, Brookline, MA office, (617) 731-2447**

BROOKLINE, MASSACHUSETTS

$2,695,000. Sited in the Cottage Farm area of Brookline is this exceptional century old residence blending Queen Anne and Classical Revival styles. The interior is rich with finely carved wood, marble fireplaces, leaded-glass windows, and ornamental plaster ceilings. There is an ample master suite plus five bedrooms and four baths. **Jonathan Radford, Boston, MA office, (617) 335-1010, jonathan@jonathanradford.com**

BOSTON, MASSACHUSETTS

$1,895,000. This exceptional residence offers views over Boston Common and the Public Garden to the Back Bay, Beacon Hill and the State House. Convenient access to the theatre and financial districts, shopping and fine dining. This home offers 2,133 square feet of custom living space with two bedroom suites, a living/dining room and a kitchen. **Jonathan Radford, Boston, MA office, (617) 335-1010, jonathan@jonathanradford.com**

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, *Conductor*

JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 22, 2007, at 8

BOSTON POPS

STEVEN MERCURIO conducting

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Robin Hood and His Merry Men—Love Scene: Robin and Maid Marion—The Fight, Victory and Epilogue

A Place in the Sun — Waxman
KENNETH RADNOFSKY, saxophone solo

Parade of the Charioteers from *Ben-Hur* — Rósza

INTERMISSION

Suite from *West Side Story* — Bernstein
Maria—One Hand, One Heart—Somewhere—Tonight
MARISOL MONTALVO and STEPHEN COSTELLO

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I Could Have Danced All Night—On the Street Where You Live—Get Me To the Church on Time
MS. MONTALVO and MR. COSTELLO

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—How Can Love Survive—The Lonely Goatherd—My Favorite Things—Sixteen Going on Seventeen—So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary Couple—No Way to Stop It—Maria—Climb Ev'ry Mountain

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 23, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Eaton Vance Corporation is proud to support the Boston Pops as a BSO Business Partner.

EDGEFEST

Symphonic Dances from *West Side Story* — Bernstein

Wish You Were Here (world premiere) — Muhly
Commissioned by the Boston Pops

Travelacoustica (east coast premiere) — Brenner

INTERMISSION

Presenting
THE COWBOY JUNKIES

Margo Timmins, vocals; Michael Timmins, guitars;
Peter Timmins, drums; Alan Anton, bass; Jeff Bird, multi-instruments

All Boston Pops arrangements are by Sean O'Loughlin.

Brand New World, *Spiral Down*, and *Follower 2* orchestral arrangements are based on original string arrangements by Henry Kucharzyk.

Welcome to the third year of EdgeFest, which in addition to Boston Pops concerts includes the EdgeFest Café—pre-concert performances in the Hatch and Cabot-Cahners rooms presented by NEMO [www.nemoboston.com]. Post-concert performances in the Hatch Room are presented by OurStage.com. Biographies of the Edgefest Café performers begin on page 44.

Special thanks to Jay Sweet, Mark Spector, and Kristin Bredimus

For more about *Wish You Were Here*, see page 33.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Mr. Ed Stedman; Simon W. Robinson Lodge; Watson Hill Croquet Club; Brandeis University; CLASP; Show of the Month Club; United Church of Christ in Canton.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, June 24, 2007, at 7:30

BOSTON POPS

KEITH LOCKHART conducting

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EDGEFEST

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Wish You Were Here — Muhly
Commissioned by the Boston Pops

Travelacoustica — Brenner

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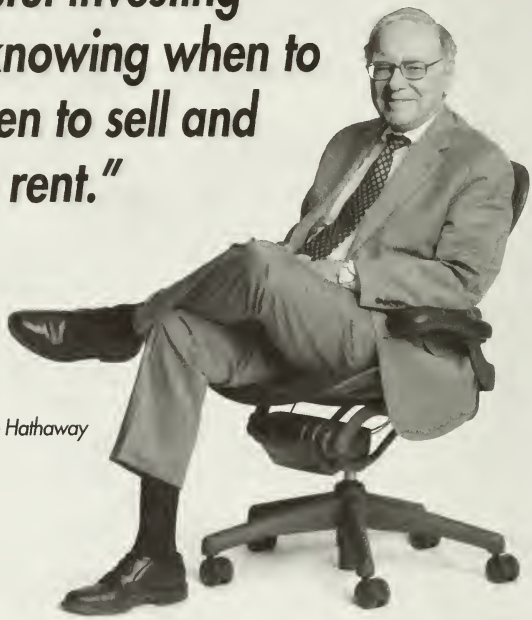

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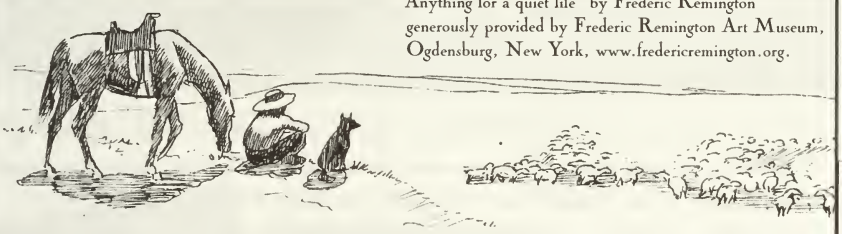
Nico Muhly on *Wish You Were Here*

I've always suspected that cartoons and illustrations do a better job capturing the emotional content of the unknown than pictures and first-hand narration. I have a picture in my head of the illustrators of the 1940s and 1950s, holed up in Belgium drawing the tribal peoples of the Congo, or in California articulating gorgeous Arabian landscapes for early animated films, participating along the way in all of the politically charged problems that arise from empires, colonies, and the abuses of political power. There is something inherently romantic about willfully ignoring the complexities of drawing on sources; artists who ignore political overtones go on to inspire the next generation who, in turn, worry about them too much, and so on and so forth in an unending cycle of guilt and influence. *Wish You Were Here*, written for the Boston Pops, pays homage to Colin McPhee, one of the first western musicologists to study Balinese gamelan, as well as to the great illustrators Carl Barks and Hergé (responsible for Donald Duck and Tintin, respectively). I tried to write a completely romantic and fanciful gamelan-influenced piece, attempting nothing but the most superficial authenticity. On top of this twittery and excited music, a long, lonesome melody unfolds. After a desolate interlude with severe, ship's-horn brass, the energetic patterns start again, and the long line returns, this time with a triumphant, revelatory ending.



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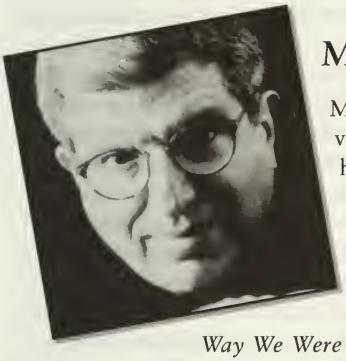


MARVIN HAMLISCH

Marvin Hamlisch's life in music is notable for its great versatility as well as substance. As composer, Hamlisch has won virtually every major award that exists: three Oscars, four Grammys, four Emmys, a Tony, and three Golden Globe awards; his groundbreaking show, *A Chorus Line*, received the Pulitzer Prize. He is the composer of more than forty motion picture scores including his Oscar-winning score and song for *The Way We Were* and his adaptation of Scott Joplin's music for *The Sting*, for which he received a third Oscar. His prolific output of scores for films include original compositions and/or musical adaptations for *Sophie's Choice*, *Ordinary People*, *The Swimmer*, *Three Men and a Baby*, *Ice Castles*, *Take the Money and Run*, *Bananas*, and *Save the Tiger*. Marvin Hamlisch holds the position of Principal Pops Conductor with the National Symphony Orchestra. (This is the first time that anyone has held such a position). He is also Principal Pops Conductor for the Pittsburgh and San Diego symphony orchestras. He has appeared regularly as guest conductor of the Boston Pops since his 1981 debut, most recently in June 2005. Mr. Hamlisch was musical director and arranger of Barbra Streisand's 1994 concert tour of the United States and England as well as of the television special "Barbra Streisand: The Concert," for which he received two of his Emmy awards). He served in the same capacities for her Millennium Concerts. Marvin Hamlisch is a graduate of both Juilliard and Queens College (where he earned a bachelor of arts degree). He believes in the power of music to bring people together: "Music can make a difference. There is a global nature to music, which has the potential to bring all people together. Music is truly an international language, and I hope to contribute by widening communication as much as I can."

ANNE RUNOLFSSON

Anne Runolfsson's unique versatility has allowed her a distinguished career not only in the theater but also in recording studios, intimate cabaret spaces, and concert halls throughout the world. Prior to her most recent role, starring on Broadway as Carlotta Giudacelli in Andrew Lloyd Webber's *The Phantom of the Opera*, she made a splash in *Victor/Victoria* as standby to both Julie Andrews and Liza Minnelli. She performed the title role over 120 times to great acclaim and went on to recreate it for the national tour. Other Broadway and national tour credits include James Joyce's *The Dead*, *Les Misérables*, *Cyrano-The Musical*, *The Secret Garden*, and *Aspects of Love*. Her off-Broadway and regional credits include *Listen to My Heart*, *Rags*, *Jack's Holiday*, *Cather County*, *A Little Night Music*, *Showboat*, and *Funny Girl*. She has

been affiliated with projects in development at Lincoln Center, Second Stage, Manhattan Theater Club, New York Theater Workshop, The McCarter Theater, and Playwrights Horizons. Ms. Runolfsson has appeared as a soloist at Carnegie Hall, Radio City Music Hall (with tenor José Carreras), the Kennedy Center, Town Hall, the Concertgebouw in Amsterdam, the National Theater in Iceland, Rainbow and Stars, the Russian Tea Room, Bay Street Theater, the Pump Room, the Cinegrill, the 92nd St. Y, and with the National Symphony, the Orchestra of St. Luke's, the National Symphony of Canada, the Cincinnati Pops, Oklahoma City Philharmonic, Buffalo Philharmonic, and the symphony orchestras of San Francisco, Baltimore, Pittsburgh, Seattle, Indianapolis, Toronto, Milwaukee, Utah, Detroit, and St. Louis, among many others. Most recently she was the featured soloist for *The Lord of The Rings Symphonic Suite* (singing in Elfin), completed a successful run of her show "So Many Stars: the Lyrics of Alan and Marilyn Bergman" at the Duplex and Art Nova in New York City, performed with Marvin Hamlisch at Wolf Trap with the National Symphony and the San Diego Symphony, and appeared as guest soloist with the Dallas Symphony, Cincinnati Pops, Hong Kong Philharmonic, Minnesota Orchestra, and Utah Symphony. This year she appears as a guest soloist with the New York Pops at Carnegie Hall conducted by Marvin Hamlisch, with whom she is a regular guest artist. In 1998 she was awarded the MAC award (Manhattan Association of Cabaret) for Best Female Vocalist, and in 1993 was a Drama League Honoree for her work in *Cyrano*. Her debut album, *At Sea*, was critically acclaimed nationwide and can be purchased at annerunolfsson.com. This evening marks her Boston Pops debut.

Doug LaBrecque

Doug LaBrecque thrilled theatre audiences as both the Phantom and Raoul in the Harold Prince production of *The Phantom of the Opera*. In addition, he has starred on Broadway as Ravenal in the Hal Prince revival of *Showboat*, a role he also performed in Canada and Chicago. He was featured in Oscar Hammerstein's 100th Birthday Celebration on Broadway at the Gershwin Theatre, and toured nationally with *Les Misérables*. Regionally Mr. LaBrecque has performed leading roles in *Candide*, *A Chorus Line*, and *Man of LaMancha*, among many others. A graduate of the University of Michigan, he was also featured in the world premiere of *A Wonderful* Life, written by Sheldon Harnick and Joe Raposo, and starred in the premiere revival of Kurt Weill and Alan Jay Lerner's *Love Life*. An active concert performer, Mr. LaBrecque has been a soloist with symphony orchestras around the world, including the National Symphony, Israel Philharmonic (Tel Aviv), Chicago Symphony, Cleveland Orchestra, Atlanta Symphony, and San Francisco Symphony, among many others. In the last few years, Mr. LaBrecque's U.S. appearances have included the Seattle Symphony, Detroit Symphony, Indianapolis Symphony, Houston Symphony, Baltimore Symphony, New Jersey Symphony, Dallas Symphony, and the Utah Symphony; he appeared with Marvin Hamlisch both at the Ravinia Festival (with the Chicago Symphony) and with the Pittsburgh Symphony. Recently Mr. LaBrecque hosted the Yuletide Celebration with the Portland and Seattle sym-

phonies. Other special engagements have included singing with Carole Bayer-Sager at Feinsteins's in Manhattan and the Cinegrill in Los Angeles, performing alongside broadway legend Jerry Herman with the Naples Philharmonic, and appearing onstage with Senators Ted Kennedy and Orrin Hatch (singing together!) at Hickory Hill, the legendary home of Ethel Kennedy. International engagements have included the Korean National Symphony in Seoul, Korea, the Shanghai Radio Orchestra in China, the Vancouver and Calgary symphonies in Canada, the Brazilian Symphony Orchestra in Rio de Janeiro, the Jerusalem Symphony, and numerous return engagements with the Israel Philharmonic. Mr. LaBrecque recently appeared in Alba, Italy, as the guest soloist in an all-Bernstein concert. In the 2006-07 season, he has appeared with the Cincinnati Pops, the Fort Worth Symphony, and has returned to the Minnesota Orchestra, Utah Symphony, Detroit Symphony, Rochester Philharmonic, San Diego Symphony, Cleveland Orchestra, as well as the National Symphony and the New York Pops at Carnegie Hall, both conducted by Marvin Hamlisch. Log on to www.DougLaBrecque.com for further information. He is making his Boston Pops debut this week.

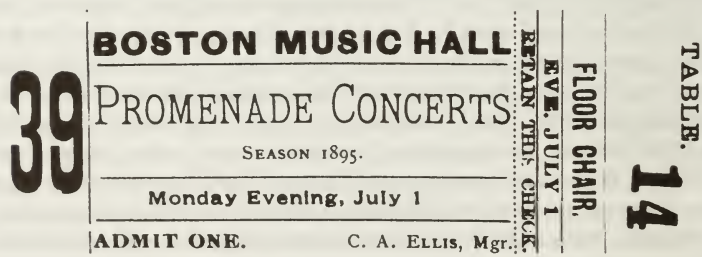
Steven Mercurio

Steven Mercurio is an internationally acclaimed conductor and composer whose musical versatility encompasses the symphonic and operatic worlds as well as recordings, arrangements, and film projects. He has conducted more than 45 different operas in six different languages at such opera houses as the Teatro dell'Opera, Roma; Teatro Bellini, Catania; Teatro Filarmonico, Verona; Teatro Reggio, Torino; Théâtre de la Monnaie in Brussels, Bonn Opera, Teatro Massimo, Palermo, English National Opera as well as the American opera companies of San Francisco, Washington, Philadelphia, Seattle, Detroit, Opera Pacific, Florida Grand, Pittsburgh, and Dallas. Symphonic appearances have taken him to the London Philharmonia, London Philharmonic, London Sinfonietta, Vienna Symphony Orchestra, Luxembourg, and the symphony orchestras of Pittsburgh, New J. rsey, Sacramento, and San Diego in addition to his own Spoleto Festival Orchestra. His television credits include the "Christmas in Vienna" series with the Vienna Symphony Orchestra for Sony Classical, highlighted by the 1999 concert featuring "The Three Tenors," and for PBS, both "American Dream—Andrea Bocelli's Statue of Liberty Concert" and the 20th Anniversary Richard Tucker Opera Gala with the Metropolitan Opera Orchestra. Internationally, Mr. Mercurio conducted the RAI (Italian) television broadcast of *La bohème* from Cagliari, as well as Spoleto Festival performances of Berlioz's Requiem, Scriabin's *Prometheus*, Mahler's Second Symphony, and an evening featuring the music of Chick Corea and Mozart with the Youth Orchestra of Santa Cecilia. Mr. Mercurio's recordings include the Grammy-winning *Corea Concerto*, *Fanfare for the Volunteer* with Mark O'Connor, Richard Einhorn's cantata *Voices of Light*, Leo Brouwer's *Concerto de Toronto* featuring guitarist John Williams, and *Storyteller*, featuring works by Wynton Marsalis, Patrick Doyle, and Edgar Meyer. Steven Mercurio conducted the United States premiere of Zemlinsky's opera *Der Zwerg* for the Spoleto Festival in Charleston, and recently recorded Puccini's *Manon Lescaut* at Seville's Teatro de la

Maestranza. For the Spoleto Festival in Italy, he has led Menotti's opera *Goya* (recorded for Nuova Era), Puccini's *Il trittico*, Berg's *Wozzeck*, Korngold's *Die Tote Stadt*, Shostakovich's *The Nose*, and John Corigliano's Symphony No.1. In addition to the Italian premieres of both *Der Zwerg* and of André Previn's *A Streetcar Named Desire*, he led Kurt Weill's *Lady in the Dark* in Palermo and Rome, Verdi's *La traviata* for the Staatsoper Bonn and London's English National Opera, and *La bohème* and Offenbach's *Tales of Hoffmann* for San Francisco Opera. Among his compositions are songs, chamber works, and pieces for large orchestra, including "For Lost Loved Ones," which was premiered by Zubin Mehta and the New York Philharmonic. His most recent composition, "Mercurial Overture," was given its world premiere by the Oslo Philharmonic in a televised concert honoring the Nobel Peace Prize winners with Mr. Mercurio conducting. His recording of original vocal songs, *Many Voices* (Sony Classical), received critical acclaim. Steven Mercurio has written arrangements for Andrea Bocelli, Plácido Domingo, Ben Heppner, Bryn Terfel, Marcello Giordani, and Secret Garden.

Kenneth Radnofsky

Saxophonist Kenneth Radnofsky has appeared as soloist with leading orchestras and ensembles throughout the world. He has also performed on numerous occasions for the Boston Symphony and Boston Pops. In 1991 he was featured soloist with the Hollywood Bowl Orchestra, performing Franz Waxman's *A Place in the Sun* under John Mauceri's direction (recorded for Philips). He has commissioned and premiered numerous solo works and recently celebrated over 30 years of teaching with concerts around the world. In 2003 he formed the Radnofsky Saxophone Quartet. Mr. Radnofsky has given literally thousands of outreach performances as a member of Affiliate Artists and for the Selmer Company. He teaches at the Boston Conservatory, New England Conservatory, and the Longy School. Kenneth Radnofsky performs exclusively on Selmer Instruments. Visit www.KenRadnofsky.com for further information.



Marisol Montalvo

Making her Boston Pops debut, soprano Marisol Montalvo is a winner of the Metropolitan Opera National Council Auditions and the Philadelphia Concerto Soloist Competition. She made her acclaimed Carnegie Hall debut in November 2004 in Matthias Pintscher's *Hérodiade Fragments* with the Philadelphia Orchestra under Christoph Eschenbach. Active on the concert stage, Ms. Montalvo has recently sung with the Los Angeles Philharmonic, Orchestre de Paris, and the San Francisco Symphony. Last summer she toured Europe with the Philadelphia Orchestra performing Beethoven's Symphony No. 9 and Mahler's Symphony No. 4. Recent and upcoming debuts include the Lucerne Festival and the Saratoga Performing Arts Festival. Ms. Montalvo is equally noted for her searing dramatic portrayals—evidenced in the title role in Berg's *Lulu*, which she recently performed at both the Deutsche Oper Berlin and Seville's Teatro de la Maestranza. In contemporary opera, she performed the 2002 world premiere of Charles Chayne's *Cecilia*, created for Monte Carlo, Nancy, and Liège, and will appear in the 2008 world premiere of Peter Eötvös's *Of Love and Other Demons* for the Glyndebourne Festival. Recent and upcoming operatic engagements include *Don Giovanni* (Zerlina) for Washington National Opera, Menotti's *The Medium* for the Monte Carlo Opera, as well as Richard Strauss's *Der Rosenkavalier* (Sophie), Orff's *Carmina burana*, and Weber's *Der Freischütz* (Ännchen)—all three for

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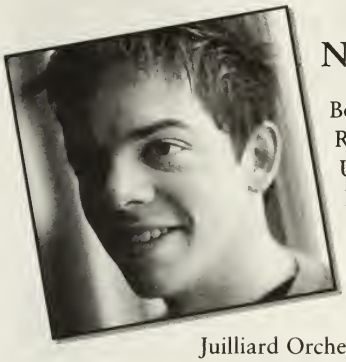
audience prize in the Giargiari Competition and first prize in the Licia Albanese Puccini Foundation Competition. He was also a recipient of the Opera Club Award at the Academy of Vocal Arts and a finalist in the Philadelphia Orchestra Greenfield Competition. Stephen Costello received his bachelor's degree in vocal performance from the University of the Arts in Philadelphia and studies with Bill Schuman.



Nico Muhly

Born in Vermont in 1981 and raised in Providence, Rhode Island, Nico Muhly graduated from Columbia University in 2003 with a degree in English Literature. In 2004 he received a master's in music from the Juilliard School, where he studied composition under Christopher Rouse and John Corigliano. Muhly's orchestral works have been premiered by the American Symphony Orchestra (*Fits & Bursts*, 2003), the Juilliard Orchestra (*So to Speak* and 2004 ASCAP winner *Out of the Loop*), and the Boston University Tanglewood Institute Orchestra (2006's *It Remains to Be Seen*, a commission celebrating BUTI's 40th anniversary). In 2004 his small ensemble work *By All Means* was performed at London's Royal Academy of Music, and his first set of evensong canticles was sung at Clare and Girton colleges, Cambridge. The Clare College Choir broadcast these canticles live on the BBC3 in 2005 and has since commissioned other works. In New York, also in 2005, Saint Thomas Church Fifth Avenue commissioned and performed his *Bright Mass with Canons*, and on the Tiber in Rome, Muhly's music was played as part of a multimedia installation for the 2006 summer solstice. Performing on piano and celeste, he has appeared with the Juilliard Orchestra, accompanied Lou Reed and Philip Glass on the stage of Carnegie Hall, and played under the baton of John Adams for Carnegie's Zankel Hall opening. He has worked extensively with Glass as editor, keyboardist, and conductor for numerous stage works and film scores, recently conducting excerpts from *Einstein on the Beach* in collaboration with choreographer Benjamin Millepied at the Opéra de Paris. He has also collaborated with Björk—handling keyboards and arrangements

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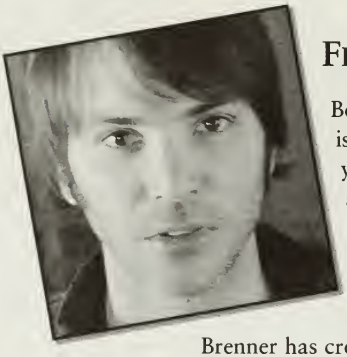
for her disc *Medúlla*, and conducting her score for Matthew Barney's film *Drawing Restraint 9*—and Antony of Antony and the Johnsons. His work with Antony has included arranging and conducting performances in England and Holland, and in 2007, they worked together on a new Shakespeare setting for The Sonnet Project, a program curated by Gavin Bryars for Opera North and the Royal Shakespeare Company. Muhly has worked at M&Co., a graphic design firm, and with designer/illustrator Maira Kalman created a 30-minute song cycle on Strunk & White's *The Elements of Style* that premiered in the New York Public Library in 2005, landing him on *New York* magazine's "year's-best" list. *Speaks Volumes*, a disc of new chamber music and electronics created with producer Valgeir Sigurosson, has already received equally glowing reviews from the international press and arrived in the United States in March 2007.

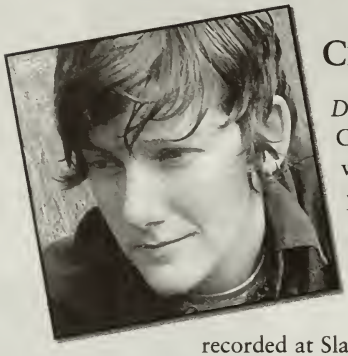


Felix Brenner

Born and raised in the heart of Hollywood, Felix Brenner is one of the brightest sparks in a growing scene of hip, young composers in Los Angeles. A former tour manager for indie rock band The Shins, Brenner rose to prominence by writing a piece blending orchestral composition with the modern DJ culture of remixing. Combining classical, Latin, and Romanticism, and teaming with world-renowned DJ Paul Oakenfold, Brenner has created both an all-orchestral version and a "symphonic remix" version of his new music. He was born in Los Angeles in 1973 to British parents (an artist and an art aficionado) fresh from London's "Swinging Sixties" scene. The family lived just two blocks from the Hollywood Bowl, and concert-going was a frequent family affair. Felix was raised on the Beatles, Bach, Hendrix, and Haydn, which led to his knowing no boundaries in realizing all his musical pursuits, however out of bounds they may have seemed at the time. At age six he began studying piano, followed by the clarinet and classical guitar. By his early teens he was also writing music. Graduating from arts-magnet public schools, and earning a music degree from Cal State Northridge, Brenner had all the tools to begin mastering the many facets of music, as he always knew he would. He opened a studio straight out of college, where he began composing, and also had regular gigs recording, producing, and mixing. Tour managing and mixing sound live on the road took him around the world to places such as Cuba, India, Indonesia, and Australia with bands like Air Supply, The Shins, and Concrete Blonde. Whether recording a live album with Concrete Blonde in Brazil, sharing songwriting tips with Shelby Lynne, or booking concerts at a downtown LA ice rink, Brenner was never held back by a pretense of professional "parameters." In 2005 he composed the score for the award-winning short *The Death of Salvador Dali*. While the film and soundtrack earned overwhelming and exhaustive critical praise, it was Brenner's own appetite for musical exploration that led him to what has been his most fulfilling achievement thus far, the composition of his first full-length symphony for orchestra. Drawing upon influences of his free-thinking personal history, musically and culturally, Brenner begins the symphony with *Travelacoustica*, the compelling and dramatic 16-minute first movement. As part of the Boston Pops' 2007 "EdgeFest," the orchestral version is being performed on June 23 and 24. On June 26 and 27, DJ Paul Oakenfold joins the orchestra for the live symphonic remix of *Travelacoustica*.

Cowboy Junkies

Despite its title, the new Cowboy Junkies album, *At the End of Paths Taken*, is as much about new beginnings as it is about endings, a suite of smart and richly textured songs. Family lies at the heart of the album's eleven songs, and, of course, that is appropriate, too. Three of the band's members—singer Margo Timmins; songwriter, producer and guitarist Michael Timmins; and drummer Peter Timmins—are siblings, and bassist Alan Anton has been a member since the group formed in Toronto in 1985. Few bands have lasted nearly as long with their original line-up intact, and fewer still have created as consistently satisfying a body of work. Albums like *The Trinity Session* (1988), *Black Eyed Man* (1992), *Miles From Our Home* (1988), and *Early 21st Century Blues* (2005) are just a few high points in a creative journey that is impervious to trends. *At the End of Paths Taken* is an album that takes family as a starting point, but goes on to look at the vast range of people's responsibilities to and for each other and, in part, tells the story of the band. Songs on the album include "Still Lost" and "Blue Eyed Saviour," and "Mountain." Evocative string arrangements by the Canadian composer Henry Kucharzyk lend songs like "Brand New World" and "Spiral Down" both a sense of beauty and an unsettling feeling of apprehension. The album's closing track, "My Only Guarantee," nods to Philip Larkin's famous poem about family, "This Be the Verse." One milestone on the Cowboy Junkies' trip, of course, is *The Trinity Session*, the album—recorded in one memorable day—that first brought the band international recognition. This year marks the twentieth anniversary of that day in the studio, and to commemorate it, the band returned to the Toronto church where the album was recorded and performed new versions of its songs with the help of Ryan Adams, Natalie Merchant, and Vic Chesnutt. Both the *Trinity Session* and *At the End of Paths Taken*—and, really, all the music the band has made over the years—reflect the independent road that the Cowboy Junkies have always elected to travel.

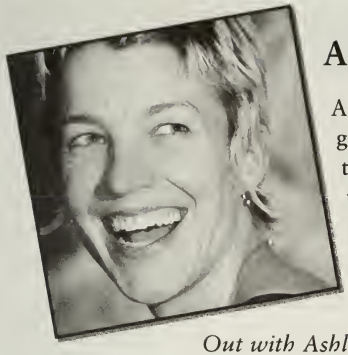


CHRIS PUREKA

Dryland is the highly anticipated follow-up to Chris Pureka's 2004 debut, *Driving North*, for which the rising newcomer has garnered critical praise. Pureka proudly considers *Dryland* an older, wiser successor to her earlier recordings. Sentiments of growth and change are conveyed in the title and thematically throughout *Dryland*. *Dryland* was produced by Pureka and recorded at Slaughterhouse Recording Studio in Westhampton, Massachusetts. Featured on the record are jazz/pop drummer Allison Miller, guitarist/producer David "Goody" Goodrich, Lyndell Montgomery of the Ember Swift Band, and, returning from *Driving North*, Sebastian Renfield and Merrill Garbus. A native New Englander, 27-year-old Chris Pureka came to music at an early age, writing songs on her parents' out-of-tune piano before the age of eight. It wasn't until she reached sixteen that she discovered the guitar and began playing in earnest. Following high school, she studied science at Wesleyan University and graduated to become an assistant in a biology lab at Smith College. All the while her musical ambitions persevered. In 2001 she released a seven-song, self-titled EP and shortly thereafter landed a three-month national tour with folk poet Alix Olson. With the release of *Driving North*, Chris Pureka left science behind and discovered her niche as a touring singer/songwriter.

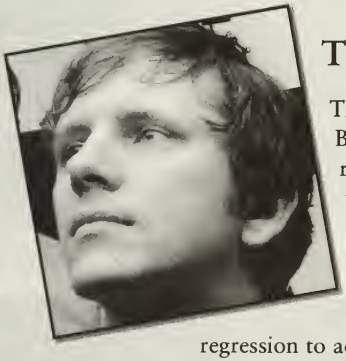
LEAH RANDAZZO

Leah Randazzo is a 23-year-old composer and vocalist, a naturally gifted performer of uncommon charisma who knows how to bring an audience to its feet with her powerful voice and high-energy stage performance. Her original songs, described as jazz-infused R&B and funk, are sophisticated and soulful compositions that belie her young age. The Leah Randazzo Group, a septet that includes vocals, rhythm section, and horns, formed in the spring of 2005 and has been playing throughout the northeast since, including opening for Grammy winner Judy Collins. Leah's stunning debut album *At the Root*, produced by Michael Gregory, has been acclaimed for having a sound that doesn't pigeonhole itself stylistically.



Ashleigh Flynn

Ashleigh Flynn hails from Kentucky, where she grew up foot-stomping along the Ohio River as the steamboats and barges made their way to the muddy Mississippi. A songwriter of exceptional depth and poetry, Flynn is also an electrifying performer blessed with unbridled charisma and the voice of an angel. She has released three full-length records: *Sneakin Out with Ashleigh Flynn – Live from Mississippi Studios* (2006), *Chokecherry* (2002), and *Ashleigh Flynn* (1999). All three have received national acclaim and strong independent sales. She has performed her tunes and amassed new fans all over the United States—including month-long "up and comers" residencies at The Living Room and PIANOS in Manhattan, and TOAD in Cambridge (Massachusetts) in 2007. She will release her fourth studio effort in fall 2007.



Thom Moran

Thom Moran is the singer and songwriter for the Boston-based band Bon Savants, whose most recent release *Post Rock Defends the Nation* was pretty damn good, in this biographer's opinion. Other people thought so, too. Thom's solo performances bear little resemblance to the amplified Savants, typically consisting of ukulele and Casio keyboard, with occasional regression to acoustic guitar when he can't figure out certain chord progressions on the uke. As a self-taught musician, he would encourage you to take music lessons, you'll get faster results. Thom was frankly a bit surprised to be named Boston's Best Male Singer for the past two years by the *Boston Phoenix*. With a degree in physics from UMass, he works part-time as a researcher at MIT until this rock star thing pans out. That's why he's writing this from a research facility in the Marshall Islands just a week before the performance, contrite for being so late to submit a bio, and bemused at referring to himself in the third person.

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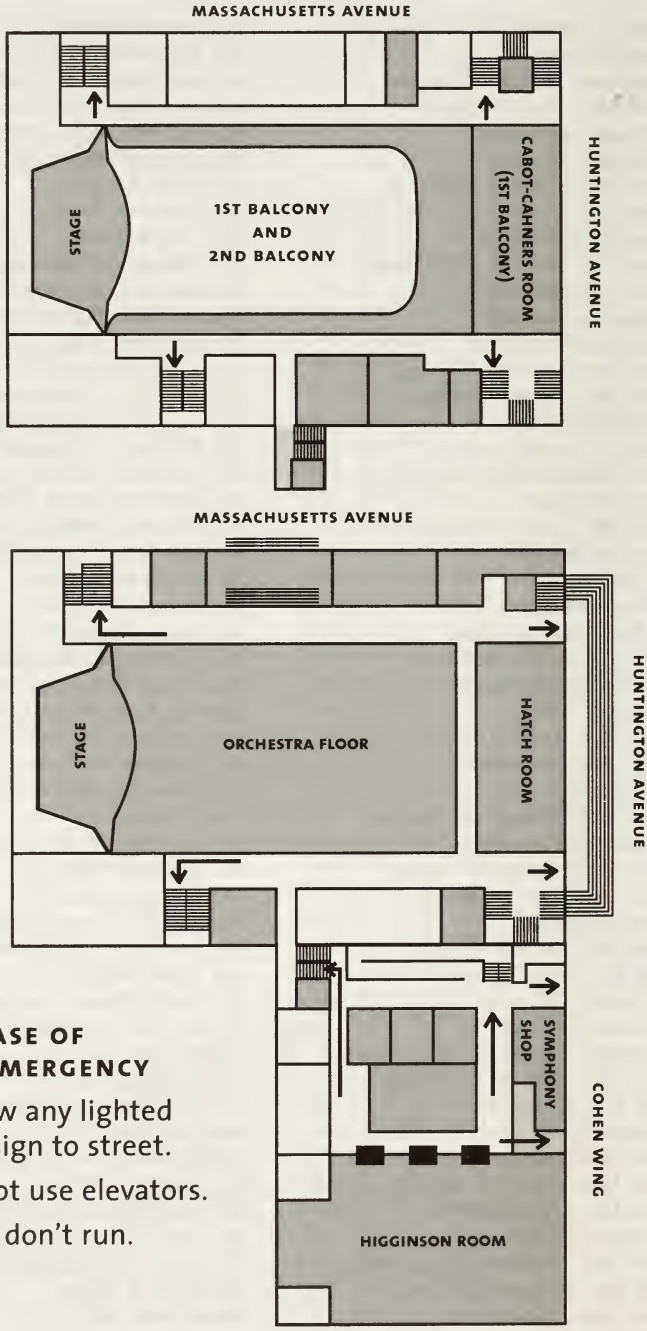

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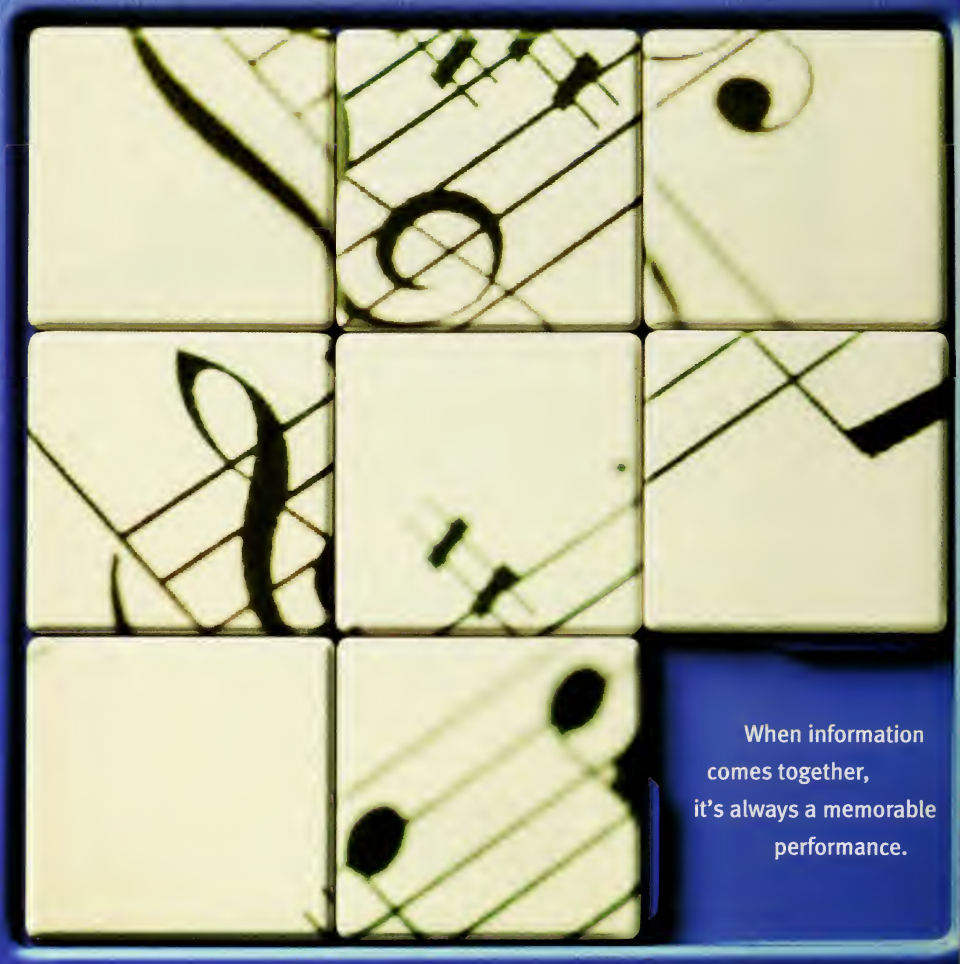

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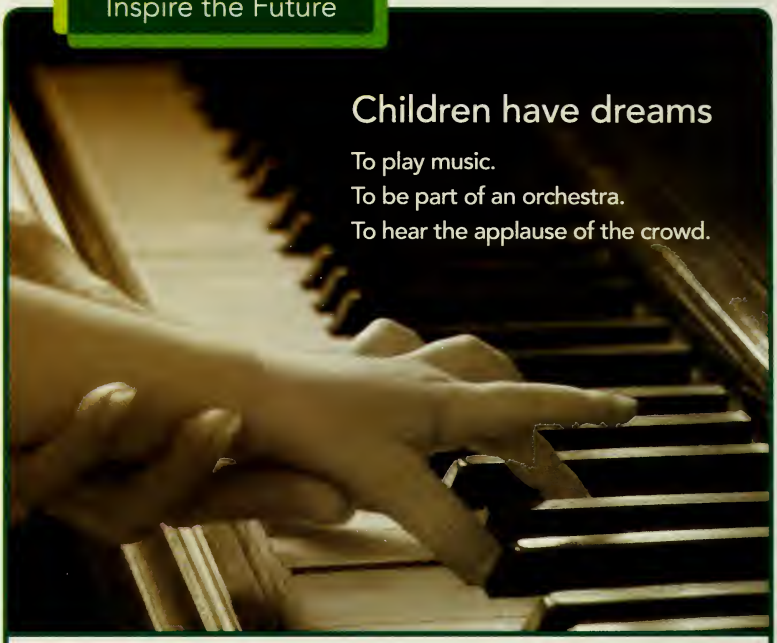

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This season's BSO Archives exhibit highlights a remarkable collection of memorabilia received in the spring of 2006 through a bequest from the Estate of Helen Zimbler, the wife of the late Josef Zimbler (1900-1959), who played in the BSO's cello section from 1934 to 1959. Also active as a chamber musician, Mr. Zimbler founded the Zimbler Quartet in the 1930s and the Zimbler Sinfonietta in the 1940s. Throughout his career, he accumulated a collection of autographed photos of many of the great soloists and conductors of the day, as well as correspondence from some of the leading composers of the time whose works he programmed in his chamber music series. Materials from the Zimbler Collection can be seen in five exhibit cases throughout Symphony Hall—two cases in the Cabot-Cahners Room on the second-balcony level of Symphony Hall; two cases in the first-balcony corridor, audience-right; and the display case on the orchestra level near the door leading backstage from the Massachusetts Avenue corridor. Shown here is a reproduction of a pastel and ink portrait of Josef Zimbler made in 1950 by Brookline artist Kalah Novack; the original pastel and ink portrait can be seen in the Cabot-Cahners Room.

Also on display in the first-balcony corridor, audience-left, are materials from Symphony Hall's original stage floor, which was replaced—using techniques and materials matching those employed when the stage was originally installed in 1900—during the summer of 2006 for the first time in Symphony Hall's 106-year history. Also in the display case is a three-dimensional model that shows how the stage floor is constructed.

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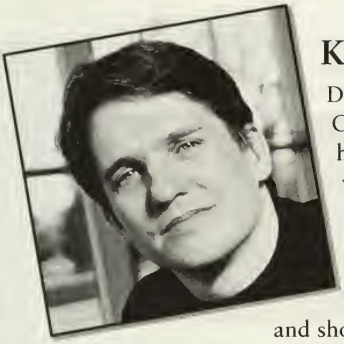

Keith Lockhart

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart surpassed the milestone of his 1,000th Boston Pops concert. In February 1995 he was named 20th Conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 64 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award. He has led the Boston Pops on 29 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004 they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002 Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. In November 2004 he and the Boston Pops released *Sleigh Ride*, the orchestra's first self-produced recording, which was followed in June 2005 by *America*. Both recordings are available online through www.bostonpops.org. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart will assume that position with the North Carolina summer educational institute and festival in October 2007. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit www.keithlockhart.com for further information.

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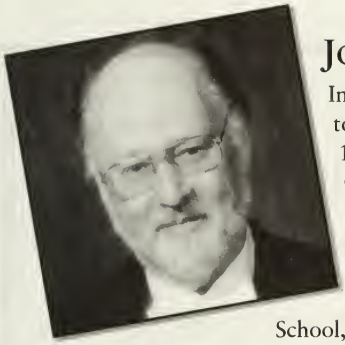

John Williams

In January 1980 John Williams was named 19th Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne.

He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work at that time. John Williams has composed the music and served as music director for more than 100 films, including *Munich*, *Memoirs of a Geisha*, *War of the Worlds*, all six films in the *Star Wars* series, *Harry Potter and the Prisoner of Azkaban*, *The Terminal*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*, *Harry Potter and the Sorcerer's Stone*, *A.I. Artificial Intelligence*, *The Patriot*, *Angela's Ashes*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, *Jaws*, and *Goodbye, Mr. Chips*. Mr. Williams has received 45 Academy Award nominations, making him the Academy's most nominated living person, and has been awarded five Oscars, seven British Academy Awards, twenty Grammys, four Emmys, and four Golden Globes, as well as several gold and platinum records. He served as Grand Marshal of the 2004 Tournament of Roses parade and was a 2004 recipient of the Kennedy Center Honors.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. His *Soundings* was commissioned by the Los Angeles Philharmonic for the opening of Disney Hall in October 2003, and his Horn Concerto was premiered in November 2003 by the Chicago Symphony and its principal horn Dale Clevenger. He composed *Call of the Champions* for the 2002 Olympic Games in Salt Lake City, the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the themes for the 1984, 1988, and 1996 Summer Olympic games, and *Tributes! (for Seiji)*, honoring Seiji Ozawa's 25th anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical. Mr. Williams has led both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on tour. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras. With the BSO and violinist Gil Shaham, Mr. Williams has recorded his Violin Concerto, *TreeSong*, and Three Pieces from *Schindler's List* for Deutsche Grammophon.

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Beranek Chair, fully funded in perpetuity
Alexander Velinzon
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Elita Kang
Bo Youp Hwang
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Ikuko Mizuno
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*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Glen Cherry
*Julianne Lee

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Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Catherine French
*Kelly Barr
*Polina Sedukh
*Jason Horowitz

**Participating in a system of rotated seating*
§Substituting

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Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter
*Marvin Moon

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair, fully funded in perpetuity
Sato Knudsen
Mihail Jojatu
Luis Leguía
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce
*Mickey Katz

Basses
Lawrence Wolfe
Dennis Roy
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
§Linda Toote

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Cynthia Meyers
John A. and Sarah C.C. MacLeod Chair

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
§Ian Greitzer

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Suzanne Nelsen

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Jason Snider
Jonathan Menkis

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Thomas Rolfs
Roberta and Stephen R. Weiner Chair, fully funded in perpetuity
Benjamin Wright
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Mike Roylance

Timpani
Timothy Genis

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Frank Epstein
J. William Hudgins
James Gwin
§Richard Flanagan

Harp
§Ina Zdorovetchi

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first

A newspaper sketch of a Pops concert in the early years, from the BSO Archives

Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of most of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

BSO Archives

A caricature of Arthur Fiedler early in his career by artist Charles Schmidt

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he

Michael J. Lutch

Keith Lockhart led his 1,000th Boston Pops concert this season.

would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

BSO Archives

Doc Severinsen with Fiedler and the Pops as an "Evening at Pops" guest in 1972

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians

1959

1980

2005

Covers from albums made by the Boston Pops, the most-recorded orchestra in history

had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program *Evening at Pops* was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. *Evening at Pops* kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew more than 400,000 people. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson (1908-2003), took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

Peter Schaaf

John Williams in rehearsal for the Pops concert at the rededication of the Statue of Liberty in 1986

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the

BSO Archives

John Williams and Leonard Bernstein at the June 1989 "Harvard Night at Pops" marking the 50th reunion of Bernstein's class

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Evening at Pops broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993, at which time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and only the third conductor since Arthur Fiedler became Conductor in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During the 2007 spring season, his thirteenth as Boston Pops Conductor, Mr. Lockhart will reach the milestone of his 1,000th Boston Pops concert. He has made 64 television shows, led 29 national and four overseas tours with the Boston Pops Esplanade Orchestra, and recorded ten albums. His tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first national broadcast (on CBS Television) of the Fourth of July spectacular from the Esplanade, and the release of the Boston Pops' first two self-produced and self-distributed recordings, *Sleigh Ride* and *America*. EdgeFest, introduced during Keith Lockhart's tenth anniversary season in 2005, returns in June, featuring more cutting-edge collaborations with contemporary artists. This year's guests are Cowboy Junkies and M. Ward. DJ Paul Oakenfold makes a cameo appearance, and, for the first time, EdgeFest programs include the world premiere performances of works by young composers Nico Muhly and Felix Brenner. The 2007 Pops JazzFest showcases the talents of Chick Corea and Gary Burton as well as Dianne Reeves. Other season highlights include a new American Inspirations program, Gospel Night, tributes to Oscar- and Tony-winning music, a week of Film Nights led by John Williams, and concert performances of Rodgers and Hammerstein's *Carousel*. As Keith Lockhart commented, "Everything about our programming celebrates 120 years of great traditions, but is infused with new life. The Boston Pops will continue to define the crossover musical experience well into this new century."

Stu Rosner

Keith Lockhart in 1998 conducting the annual Fourth of July concert, an event that typically draws a half-million people to the Charles River Esplanade

Miro Vintoniv

Keith Lockhart joined by guest narrator Conan O'Brien for the 1997 "A Company Christmas at Pops" concert

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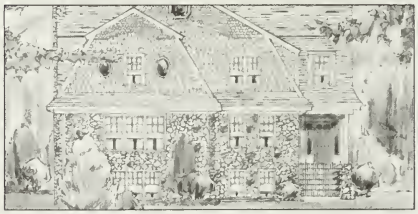
CARLISLE, MASSACHUSETTS

$3,900,000. Incredible equestrian property situated on 49.3 acres including an antique farmhouse, landscaped yard, three paddocks, restored barn, a pond, pool, screened gazebo and deep woodlands. The original farmhouse, circa 1760 has been beautifully renovated with several additions, features over 7,600 square feet of living space, a new "barn room", exceptional kitchen and five fireplaces. Next to Estabrook Woods conservation land. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

CONCORD, MASSACHUSETTS

$3,295,000. Located off Monument Street about three miles from Concord Center, this Shingle-style country house is sited on 9.6 acres. The residence features 5,900 square feet of sophisticated living space with gleaming maple floors, vaulted ceilings, French doors, distinctive moldings, cherry built-ins and four handsome fireplaces. In addition there is a screen porch off the living room and a wraparound deck off the second floor bedrooms. **Brigitte Senkler and Sharon Mendosa, Concord, MA office, (978) 369-3600**

BROOKLINE, MASSACHUSETTS



$3,395,000. Exquisitely appointed and thoughtfully planned, this exciting property by acclaimed Rosemont offers luxury finishes including a gourmet kitchen with breakfast room and adjoining family room, elegant living and dining rooms, first-floor guest room, and a den. Practical for family living and fine entertaining, this property is replete with high ceilings, gracious rooms, and an in-house passenger elevator. **Deborah Gordon and Jayne Bennett Friedberg, Brookline, MA office, (617) 731-2447**

BROOKLINE, MASSACHUSETTS

$2,695,000. Sited in the Cottage Farm area of Brookline is this exceptional century old residence blending Queen Anne and Classical Revival styles. The interior is rich with finely carved wood, marble fireplaces, leaded-glass windows, and ornamental plaster ceilings. There is an ample master suite plus five bedrooms and four baths. **Jonathan Radford, Boston, MA office, (617) 335-1010, jonathan@jonathanradford.com**

BOSTON, MASSACHUSETTS

$1,895,000. This exceptional residence offers views over Boston Common and the Public Garden to the Back Bay, Beacon Hill and the State House. Convenient access to the theatre and financial districts, shopping and fine dining. This home offers 2,133 square feet of custom living space with two bedroom suites, a living/dining room and a kitchen. **Jonathan Radford, Boston, MA office, (617) 335-1010, jonathan@jonathanradford.com**

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
Maynard Goldman
James Orent
Paul MacDowell

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Melissa Howe
Stacey Alden
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos
Ronald Lowry
Andrew Mark
Theresa Borsodi
William Rounds
Kevin Crudder
Toni Rapier
Jennifer Lucht
Eugene Kim

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
George Speed

Flutes
Renee Krimsier
Kathy Boyd

Piccolo
Ann Bobo

Oboes
Andrew Price
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Michael Monaghan

Bassoons
Ronald Haroutunian
Donald Bravo

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton

Trumpets
Bruce Hall
Gregory Whitaker
Richard Kelley
Steven Emery

Trombones
James Nova
Darren Acosta

Bass Trombone
Angel Subero

Tuba
Gary Ofenloch

Timpani
Richard Flanagan

Percussion
James Gwin
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
Susan Robinson

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 26, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

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EDGEFEST

Symphonic Dances from *West Side Story* — Bernstein

Wish You Were Here — Muhly
Commissioned by the Boston Pops

Travelacoustica: Symphonic Remix (world premiere) — Brenner
PAUL OAKENFOLD, DJ
ANDREAS BROBJER, drums
Commissioned by the Boston Pops

INTERMISSION

Presenting
HEM

Sally Ellyson, vocals; Dan Messé, piano, harmony vocals;
Steve Curtis, guitar, mandolin, harmony vocals;
Gary Maurer, guitar, mandolin, harmony vocals;
Bob Hoffnar, pedal steel guitar, dobro;
Mark Brotter, drums, percussion; George Rush, bass;
Dawn Landes, harmony vocals

Arrangements by Greg Pliska

Welcome to the third year of EdgeFest, which in addition to Boston Pops concerts includes the EdgeFest Café—pre-concert performances in the Hatch and Cabot-Cahners rooms presented by NEMO [www.nemoboston.com]. Post-concert performances in the Hatch Room are presented by OurStage.com. Biographies of the Edgefest Café performers begin on page 40.
For more about *Wish You Were Here*, see page 33.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively for Symphony Hall

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, June 27, 2007, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

EDGEFEST

Symphonic Dances from *West Side Story* — Bernstein

Wish You Were Here — Muhly
Commissioned by the Boston Pops

Travelacoustica: Symphonic Remix — Brenner
PAUL OAKENFOLD, DJ
ANDREAS BROBJER, drums
Commissioned by the Boston Pops

INTERMISSION

Presenting
HEM

Sally Ellyson, vocals; Dan Messé, piano, harmony vocals;
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Among Those Present: American Council of Engineering Companies of Massachusetts; Big Ten Night at the Pops; Harvard Summer Institute on College Admission.

Julian Cohen

October 20, 1924 - February 8, 2007

In February we were deeply saddened by the loss of Life Trustee Julian Cohen, a beloved member of the Boston Symphony Orchestra family. Described by BSO Managing Director Mark Volpe as "a paternal force for the institution and a prolific lay leader," Julian began his service to the BSO as an Overseer in 1979, became a Trustee in 1988, and was elected a Life Trustee in 2003. BSO Chairman Edward H. Linde shared these recollections about Julian Cohen and his legacy to the BSO:

"It was both a personal pleasure and an honor to know Julie Cohen. He did so much for our community and in such a genuine and unassuming way. His contributions to the Boston Symphony involved not only the generous gifts he made but the great wisdom and common sense he shared. I and everyone whose lives he touched will miss him greatly."

On the occasion of the 90th Anniversary of Symphony Hall, the refurbished Cohen Wing was dedicated to Julian and his late wife Eunice Cohen in appreciation for their generosity. Together with Eunice, Julian endowed both the BSO Managing Directorship and the Boston Pops violin chair currently occupied by BSO violinist Lucia Lin, both fully funded in perpetuity.

Following Boston Pops Conductor Keith Lockhart's appointment in 1995, Julian and Eunice endowed Keith's chair, fully funded in perpetuity. At that time, Julian remarked that "endowing the Pops Conductor's Chair would be a nice way of welcoming Keith Lockhart to Boston."

Boston Pops Conductor Keith Lockhart shared this remembrance: "Julian Cohen was the warmest, most caring, most personally generous human being imaginable. He was also incredibly real and down-to-earth, to a degree that belied his status. He set an unparalleled example for stewardship of the causes and institutions that were dear to him, but what I will miss most about him was the love and friendship he extended to me throughout my time in Boston. I feel blessed to have known him."

Sharing Julian's passion for music and the Boston Pops, his wife, BSO Overseer Carol Feinberg Cohen, joined him as an avid supporter of the Boston Pops at Symphony Hall as well as in West Palm Beach, Florida, and has become a regular presence at Tanglewood.

This evening's performance will be dedicated to Julian's memory. We will not only miss Julian's unparalleled generosity, but also his wisdom, friendship, and spirit.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 28, 2007, at 8

KEITH LOCKHART conducting

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LYDIA HERRELL

Not While I'm Around — Sondheim-Hollenbeck
MARIA PERRY

(And I Am Tellin' You) I Am Not Going, from *Dreamgirls* — Krieger/Eyen
GISELA JOHNSON

INTERMISSION

Program continues on page 27.

This evening's concert is supported by a generous gift from Stephen and Roberta Weiner in memory of their dear friend and mentor Julian Cohen.

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Among Those Present: Hobart and William Smith Colleges; Showa Boston–Golden Age Club; Working Advantage.

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A TRIBUTE TO OSCAR AND TONY

with special guests

MARIN MAZZIE and JASON DANIELEY

Prelude to *Ben-Hur* — Rózsa

So In Love, from *Kiss Me, Kate* — Porter-Sebesky
MS. MAZZIE

I Have Dreamed, from *The King and I* — Rodgers/Hammerstein-Sebesky
MR. DANIELEY

Main Title from *Lawrence of Arabia* — Jarre

Move On, from *Sunday in the Park with George* — Sondheim
MS. MAZZIE and MR. DANIELEY

Kol Nidre, for Cello and Orchestra — Bruch
RONALD LOWRY
In memory of Julian Cohen

INTERMISSION

Main Title from *My Fair Lady* — Lerner/Loewe

The Sound of Music, from *The Sound of Music* — Rodgers/Hammerstein-Coughlin
MR. DANIELEY

As If We Never Said Goodbye, from *Sunset Boulevard* — Lloyd Webber
MS. MAZZIE

Chim Chim-Cheree, from *Mary Poppins* — Sherman/Sherman-Hayman

Balcony Scene from *West Side Story* — Bernstein/Sondheim
MS. MAZZIE and MR. DANIELEY

Overture to *How to Succeed in Business Without Really Trying* — Loesser-Troob

42nd Street — Warren/Dubin-Sebesky

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 29, 2007, at 8
Saturday evening, June 30, 2007, at 8

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

AMERICAN OPTOMETRIC ASSOCIATION NIGHT AT POPS

A TRIBUTE TO OSCAR AND TONY
with special guests
MARIN MAZZIE and JASON DANIELEY

Prelude to *Ben-Hur*	Rózsa
Main Title from *Gone With the Wind*	Steiner
So In Love, from *Kiss Me, Kate* MS. MAZZIE	Porter-Sebesky
I Have Dreamed, from *The King and I* MR. DANIELEY	Rodgers/Hammerstein-Sebesky
Overture to *Around the World in 80 Days*	Young
Love Theme from *Out of Africa*	Barry-Reisman
Main Title from *Lawrence of Arabia*	Jarre
Move On, from *Sunday in the Park with George* MS. MAZZIE and MR. DANIELEY	Sondheim
Overture to *The Producers*	Brooks-Besterman

INTERMISSION

Main Title from *My Fair Lady* — Lerner/Loewe

The Sound of Music, from *The Sound of Music* — Rodgers/Hammerstein-Coughlin
MR. DANIELEY

Balcony Scene from *West Side Story* — Bernstein/Sondheim
MS. MAZZIE and MR. DANIELEY

Overture to *How to Succeed in Business Without Really Trying* — Loesser-Troob

Chim Chim-Cheree, from *Mary Poppins* — Sherman/Sherman-Hayman

Bring Him Home, from *Les Misérables* — Schoenberg/Boubil
MR. DANIELEY

Overture to *The Phantom of the Opera* — Lloyd Webber

As If We Never Said Goodbye, from *Sunset Boulevard* — Lloyd Webber
MS. MAZZIE

You Must Remember This: A Cinematic Sing-Along — arr. Sebesky
As Time Goes By—Raindrops Keep Falling On My Head—
Moon River—The Way We Were—Que Sera, Sera—
Zip-A-Dee-Doo-Dah—Over the Rainbow

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, July 1, 2007, at 7:30

KEITH LOCKHART conducting

SPRING POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

A TRIBUTE TO OSCAR AND TONY
with special guests
MARIN MAZZIE and JASON DANIELEY

Prelude to *Ben-Hur* — Rózsa

So In Love, from *Kiss Me, Kate* — Porter-Sebesky
MS. MAZZIE

I Have Dreamed, from *The King and I* — Rodgers/Hammerstein-Sebesky
MR. DANIELEY

Main Title from *Lawrence of Arabia* — Jarre

Move On, from *Sunday in the Park with George* — Sondheim
MS. MAZZIE and MR. DANIELEY

Main Title from *My Fair Lady* — Lerner/Loewe

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Introduction and Rondo capriccioso for Violin and Orchestra, Op. 28 — Saint-Saëns

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Allegro moderato, from Violin Concerto in D, Op. 35 — Tchaikovsky

ELENA URIOSTE

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INTERMISSION

Overture to *The Phantom of the Opera* — Lloyd Webber

Bring Him Home, from *Les Misérables* — Schoenberg/Boubil

MR. DANIELEY

As If We Never Said Goodbye, from *Sunset Boulevard* — Lloyd Webber

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MS. MAZZIE and MR. DANIELEY

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Among Those Present: Show of the Month Club; Plymouth Senior Tours; Brooksby Village; South Shore Singles.

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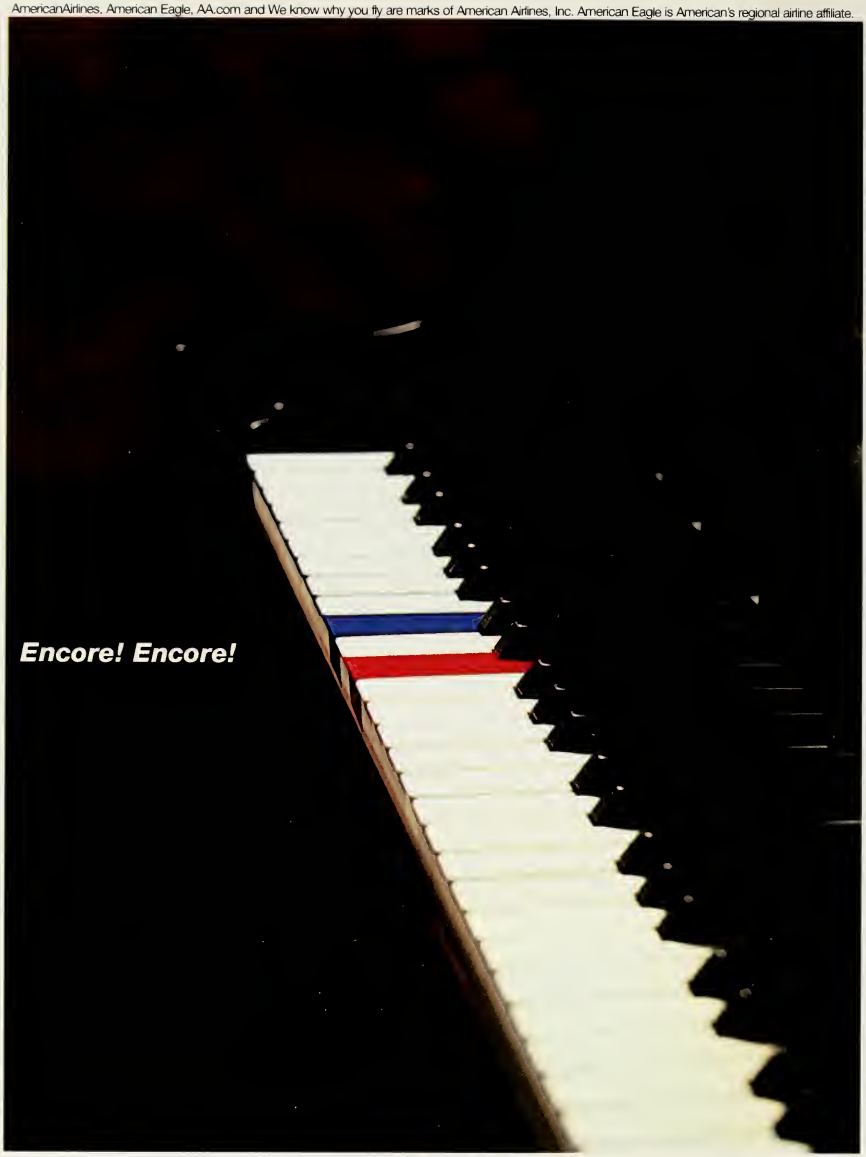

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Nico Muhly on *Wish You Were Here*

I've always suspected that cartoons and illustrations do a better job capturing the emotional content of the unknown than pictures and first-hand narration. I have a picture in my head of the illustrators of the 1940s and 1950s, holed up in Belgium drawing the tribal peoples of the Congo, or in California articulating gorgeous Arabian landscapes for early animated films, participating along the way in all of the politically charged problems that arise from empires, colonies, and the abuses of political power. There is something inherently romantic about willfully ignoring the complexities of drawing on sources; artists who ignore political overtones go on to inspire the next generation who, in turn, worry about them too much, and so on and so forth in an unending cycle of guilt and influence. *Wish You Were Here*, written for the Boston Pops, pays homage to Colin McPhee, one of the first western musicologists to study Balinese gamelan, as well as to the great illustrators Carl Barks and Hergé (responsible for Donald Duck and Tintin, respectively). I tried to write a completely romantic and fanciful gamelan-influenced piece, attempting nothing but the most superficial authenticity. On top of this twittery and excited music, a long, lonesome melody unfolds. After a desolate interlude with severe, ship's-horn brass, the energetic patterns start again, and the long line returns, this time with a triumphant, revelatory ending.

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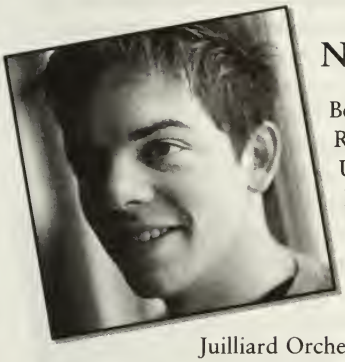

NICO MUHLY

Born in Vermont in 1981 and raised in Providence, Rhode Island, Nico Muhly graduated from Columbia University in 2003 with a degree in English Literature. In 2004 he received a master's in music from the Juilliard School, where he studied composition under Christopher Rouse and John Corigliano. Muhly's orchestral works have been premiered by the American Symphony Orchestra (*Fits & Bursts*, 2003), the Juilliard Orchestra (*So to Speak* and 2004 ASCAP winner *Out of the Loop*), and the Boston University Tanglewood Institute Orchestra (2006's *It Remains to Be Seen*, a commission celebrating BUTI's 40th anniversary). In 2004 his small ensemble work *By All Means* was performed at London's Royal Academy of Music, and his first set of evensong canticles was sung at Clare and Girton colleges, Cambridge. The Clare College Choir broadcast these canticles live on the BBC3 in 2005 and has since commissioned other works. In New York, also in 2005, Saint Thomas Church Fifth Avenue commissioned and performed his *Bright Mass with Canons*, and on the Tiber in Rome, Muhly's music was played as part of a multimedia installation for the 2006 summer solstice. Performing on piano and celeste, he has appeared with the

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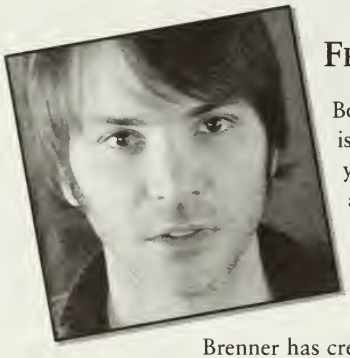
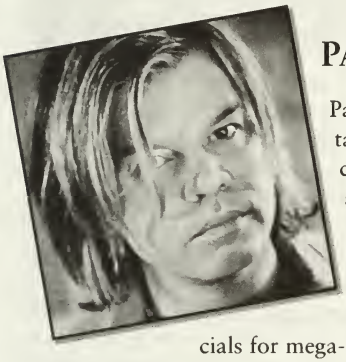
Juilliard Orchestra, accompanied Lou Reed and Philip Glass on the stage of Carnegie Hall, and played under the baton of John Adams for Carnegie's Zankel Hall opening. He has worked extensively with Glass as editor, keyboardist, and conductor for numerous stage works and film scores, recently conducting excerpts from *Einstein on the Beach* in collaboration with choreographer Benjamin Millepied at the Opéra de Paris. He has also collaborated with Björk—handling keyboards and arrangements for her disc *Medúlla*, and conducting her score for Matthew Barney's film *Drawing Restraint 9*—and Antony of Antony and the Johnsons. His work with Antony has included arranging and conducting performances in England and Holland, and in 2007, they worked together on a new Shakespeare setting for The Sonnet Project, a program curated by Gavin Bryars for Opera North and the Royal Shakespeare Company. Muhly has worked at M&Co., a graphic design firm, and with designer/illustrator Maira Kalman created a 30-minute song cycle on Strunk & White's *The Elements of Style* that premiered in the New York Public Library in 2005, landing him on *New York* magazine's "year's-best" list. *Speaks Volumes*, a disc of new chamber music and electronics created with producer Valgeir Sigurosson, has already received equally glowing reviews from the international press and arrived in the United States in March 2007.



Felix Brenner

Born and raised in the heart of Hollywood, Felix Brenner is one of the brightest sparks in a growing scene of hip, young composers in Los Angeles. A former tour manager for indie rock band The Shins, Brenner rose to prominence by writing a piece blending orchestral composition with the modern DJ culture of remixing. Combining classical, Latin, and Romanticism, and teaming with world-renowned DJ Paul Oakenfold, Brenner has created both an all-orchestral version and a "symphonic remix" version of his new music. He was born in Los Angeles in 1973 to British parents (an artist and an art aficionado) fresh from London's "Swinging Sixties" scene. The family lived just two blocks from the Hollywood Bowl, and concert-going was a frequent family affair. Felix was raised on the Beatles, Bach, Hendrix, and Haydn, which led to his knowing no boundaries in realizing all his musical pursuits, however out of bounds they may have seemed at the time. At age six he began studying piano, followed by the clarinet and classical guitar. By his early teens he was also writing music. Graduating from arts-magnet public schools, and earning a music degree from Cal State Northridge, Brenner had all the tools to begin mastering the many facets of music, as he always knew he would. He opened a studio straight out of college, where he began composing, and also had regular gigs recording, producing, and mixing. Tour managing and mixing sound live on the road took him around the world to places such as Cuba, India, Indonesia, and Australia with bands like Air Supply, The Shins, and Concrete Blonde. Whether recording a live album with Concrete Blonde in Brazil, sharing songwriting tips with Shelby Lynne, or booking concerts at a downtown LA ice rink, Brenner was never held back by a pretense of professional "parameters." In 2005 he composed the score for the award-winning short *The Death of Salvador Dali.* While the film and soundtrack earned overwhelming and exhaustive critical praise, it

was Brenner's own appetite for musical exploration that led him to what has been his most fulfilling achievement thus far, the composition of his first full-length symphony for orchestra. Drawing upon influences of his free-thinking personal history, musically and culturally, Brenner begins the symphony with *Travelacoustica*, the compelling and dramatic 16-minute first movement. As part of the Boston Pops' 2007 "EdgeFest," the orchestral version is being performed on June 23 and 24. On June 26 and 27, DJ Paul Oakenfold joins the orchestra for the live symphonic remix of *Travelacoustica*.



Paul Oakenfold

Paul Oakenfold has long been one of the most important—if not the most important—name in modern club culture. Even people who don't know that much about DJ culture or the music itself are familiar with Oakenfold's name and what he represents. Many who think they're unfamiliar with his music actually may have heard it often, thanks to appearances globally on the radio and TV, featured in commercials for mega-brands such as Coca-Cola, Toyota, Motorola, and Saab, not to mention his contributions to hit films such as *Swordfish* (which he scored), *The Matrix Reloaded*, and *Collateral*. His work as a DJ and remixer and his mix CDs do not reflect a total expression of this Grammy-nominated artist's musical creativity. *A Lively Mind*, his second album (Perfecto Records), features twelve new original

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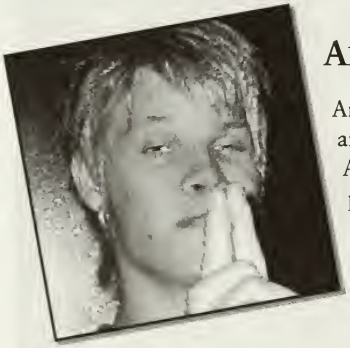
songs. *Bunkka*, his first album, featured the hits "Ready Steady Go" and "Starry Eyed Surprise" and sold over a million copies worldwide. Guest vocals by Perry Farrell, Ice Cube, Tricky, Nelly Furtado, Dr. Hunter S. Thompson, and Brittany Murphy (the actress who played Emimen's girlfriend in *8 Mile*), appear on the album. Oakenfold's career began in London, when he began DJ-ing in small clubs around the West End. His rising reputation led to a job as an A&R rep at the UK-based Champion label, where he signed Will Smith and Salt N Pepa. After stints at Profile and Def Jam, he returned to working as a DJ. Through the late 1980s and early 1990s, he changed European youth culture. He was one of the first DJs to have a residency on the island of Ibiza, leading to both a new sound and a yearly festival. His pivotal role in the Manchester scene became his visa into the rock world. Along with production partner Steve Osborne, he remixed tracks for New Order, The Cure, Massive Attack, and U2, as well as Madonna, Elvis Presley, Justin Timberlake, Moby, and Snoop Doggy Dog. He is the first electronic artist in the *Guinness Book of World Records* (as the biggest DJ in the world) and the only DJ to have a display case in the Hard Rock Café's Rock & Roll Museum. In 2003 he performed a concert on the Great Wall of China and was honored with the UK's "Pioneer of Dance Music" award, which was presented by Queen Elizabeth herself at the "Pioneers of the Nation" celebration. This came shortly after Paul Oakenfold had performed at the Nelson Mandela-organized South African AIDS benefit concert alongside Bono, Peter Gabriel, and Beyoncé Knowles.



Andreas Brobjer

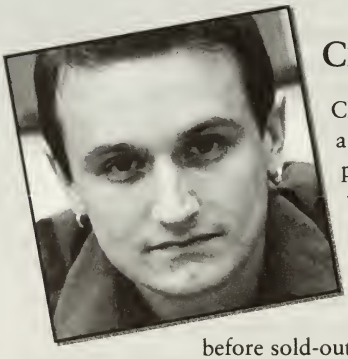
Andreas Brobjer is a 19-year-old multi-instrumentalist and producer from Sweden. He has toured with Aly and AJ, STEFY, and others, and is currently writing and producing music in Los Angeles.

Hem

The seven-year-old quartet—vocalist Sally Ellyson, pianist Dan Messé, guitarists Gary Maurer and Steve Curtis—hails from Brooklyn, New York. However, they conjure up such vivid, often pastoral settings and restless, lonesome characters in their songs, you may suspect that they long ago discovered some fantastic, secret portal in an old borough building that instantly transports them from their urban environs to a wide open prairie. Messé and Maurer had long wanted to pursue a dream project combining all of their favorite influences. Having enlisted Curtis to join them, they placed an ad in the *Village Voice* for vocalists. Well after the listing had expired, Messé got a call from Ellyson, who had never sung professionally, but did have a cassette of lullabies. She became the group's vocalist, and snippets from that tape are included in both *Rabbit Songs* and *Eveningland*. Hem has never employed technological shortcuts to achieve its sound. Dan Messé was so committed to this approach that he began selling off his possessions to finance the recording of *Rabbit Songs*, the band's highly acclaimed 2001 debut. After *Rabbit Songs* was featured on NPR's "All Things Considered," Hem steadily built a national following. In late 2004 the critically lauded *Eveningland* was released on Rounder Records. In early 2006, *No Word From Tom*, was released by Waveland Records through Nettwerk Productions. Like the 2002 EP *I'm Talking With My Mouth*, *No Word From Tom* showcased a collection of cover songs, live versions of original songs from prior albums, and new material. In September 2006 *Funnel Cloud* (dedicated to the memory of Dermot FitzGerald, who helped to finance the band early on) was released, also through Waveland and Nettwerk. It was recorded with a 21-piece orchestra and with help from former Smashing Pumpkins guitarist James Iha and Ollabelle vocalist Amy Helm. One of the album's songs, "Not California," was subsequently featured on NPR's "All Songs Considered." Later in 2006, Hem's song "Half-Acre" from *Rabbit Songs* was featured in a television commercial for Liberty Mutual Insurance. In May 2007 Liberty Mutual used a new Hem song, "The Part Where You Let Go." This song as well as four other new songs and the original theme "Half Acre" were released on the EP *Home Again Home Again*, made available digitally in June 2007. Hem has developed a large and loyal international audience, playing shows with artists such as Elvis Costello, Beth Orton, and Wilco, and at venues ranging from Schuba's Tavern in Chicago to the concert hall of Jazz At Lincoln Center overlooking Central Park and now at Symphony Hall with the Boston Pops. Yet their sensibility has changed little since the days when Messé's "dream project" just existed in his head.

MIEKA PAULEY

Mieka Pauley follows her own vision for her music, and her soul/blues/rock/acoustic/alternative style has inspired comparisons to Ben Harper, Cat Power, Neko Case, Patty Griffin, Martin Sexton, and others. She is the winner of the first-ever Starbucks Emerging Artist Award (2005) as well as the Rocky Mountain Folks Festival Songwriter Showcase (2004) and the Rock Boat/BMI Song Contest (2002). She has played more than 650 live club, festival, and college shows, crisscrossing the country in the past four years, sharing the bill with Eric Clapton, John Legend, Citizen Cope, Wyclef Jean, Black Eyed Peas, John Hiatt, Edwin McCain, Jason Mraz, Mindy Smith, Tift Merritt, and many others. Her EP *Out of Car Wrecks and Hurricanes*, produced by John Alagia, was released in 2006. She is currently recording her new album in Boston, to be released independently in late summer 2007. Visit www.mieka.com for more information.



CHAD PERRONE

Chad Perrone's songbook reads and sounds like a journal set to music. Unabashedly candid, poignant, and, above all, laced with optimism, the Boston-based singer/songwriter's music hits emotions that resonate with audiences. He has been a noted voice in the Boston music scene for more than eight years. Through residencies at intimate local hideaways and performances before sold-out crowds at Boston's famed Paradise Rock Club and Avalon, he has fused bonds with audiences and honed his craft, garnering a 2005 Boston Music Award nomination for Best Local Male Vocal along the way. A collection of 13 songs came together in a recording studio last year to form *Used to Dream*, Perrone's debut solo effort, a collaboration with musician Steve Belleville and musician/producer Dennis Carroll (6Media Group), and featuring guest appearances by ten local music talents. *Used to Dream* features both a return to the basics—including Perrone's return to the percussion skills he first learned as a youth—and the ability for seasoned musicians to introduce new elements—mandolin, banjo, and slide guitar, among them—into songs. Audiences in live settings throughout the northeast are also feeling the connection, demonstrated through strong word-of-mouth support and an avid on-line community dedicated to sharing the music.

American Babies

Tom Hamilton is only in his mid-'20s, but the singer commands his nursery of American Babies with all the seasoned know-how of someone twice his age. Hamilton's band is a co-ed family comprising two guitarists, a bassist, a xylophone virtuoso, Mr. Hamilton himself, and a solid drummer courtesy of the Benevento/Russo Duo. Such a lineup could easily create a large, boisterous sound, but the American Babies apply a "less is more" mentality to their rootsy, country-infused tunes, which feature American Babies' three-part harmonies wrapping around Hamilton's twangy baritone. The group recently appeared at the Bonnaroo Music and Arts Festival in Manchester, Tennessee, and New York's Knitting Factory. Log on to www.americanbabies.net for more information.

Ryan Montbleau Band

Averaging over 200 gigs per year for the past few years, Ryan Montbleau Band has generated the kind of buzz that only surrounds a talented artist on the verge. Emerging onto the national music scene from his home base of Boston, Ryan Montbleau has been described as something of a Martin Sexton by way of Van Morrison and Stevie Wonder. Yet Ryan Montbleau Band's music is difficult to pigeon-hole or neatly categorize. It is original yet familiar—a fresh sound full of firmly-rooted ingredients, including Americana, folk, blues, ragtime, and '70's R&B and soul, all firmly anchored by Montbleau's lyrics and voice. Having begun his career playing Boston's coffee shops and folk venues as a solo artist, Ryan Montbleau has evolved into the front man for the eclectic ensemble that bears his name. The band is powered by the dynamics of Matt Giannaros (acoustic upright bass, electric bass, vocals), Laurence Scudder (viola), Jason Cohen (piano, organ, clavinet, Rhodes, Moog), and James Cohen (drums). Their first collective album, *One Fine Color*, was released on Valentine's Day 2006 and shows a cohesive vision rarely seen among young artists today. Several thousand copies have sold so far and the album has been acclaimed by music lovers ranging in age from senior citizens to infants and everyone in between.

PopSearch 2007 Finalists

Originally from Battle Creek, Michigan, **Lydia Harrell** now lives in Everett, Massachusetts. By the time she reached college, Lydia had studied voice, piano, and clarinet. She also played percussion. But college saw her shift focus to vocals. She sang soul, rock, and jazz as well as roles in musical theater. If you think her schedule sounds busy, add her role as mom to an eight-month-old son.

Maria Perry is originally from Quincy, Massachusetts. Her musical education and background led to a career singing with bands all over New England. But ten years ago she and her husband left the area and the music to enjoy a new start in Kansas City, Missouri. She worked the 9-to-5 world but always kept music close to her heart. Currently training to be a fitness instructor, she's back in familiar surroundings and living a life-long dream to sing with America's Orchestra.

Gisela Johnson has been singing since the age of five. A former Berklee College of Music student, Gisela has performed in major venues including the Fleet Center and Gillette Stadium, appearing with artists ranging from Nancy Wilson to LL Cool J. Gisela is back for her second attempt to become the PopSearch Grand Champion. In 2005 she made it to the semi-final round. Could this be her year?

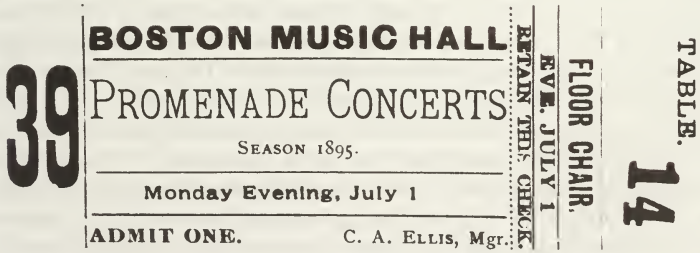
Marin Mazzie

Critically acclaimed actress and singer Marin Mazzie has been heard in many of the country's major symphony halls, cabaret and concert venues, seen in some of the most memorable musicals on the Broadway stage, appeared in London's West End, and has released her first album with husband Jason Danieley, *Opposite You*. Currently starring on Broadway as the Lady of the Lake in Monty Python's *Spamalot*, Marin received Tony and Drama Desk nominations and an Outer Critics Circle Award for her performance as Lilli/Katharine in the hit revival of *Kiss Me, Kate*, and later received an Olivier Award nomination when she made her West End debut in the show. Other Broadway credits include *Ragtime* (Tony, Drama Desk, and Outer Critics nominations), *Passion* (Tony nomination), *Man of La Mancha*, *Into the Woods*, *Big River*, and *Out of This World* as well as *Kismet*, (Encores!). Off-Broadway she has appeard in *The Vagina Monologues*, *The Trojan Women: A Love Story*, and *And the World Goes 'Round* (also appearing in the national tour). Her regional credits include productions at the Goodman Theatre, Arena Stage, the Denver Center, La Jolla Playhouse, Pasadena Playhouse, and Pittsburgh CLO. Marin Mazzie and Jason Danieley have performed their cabaret/concert "Opposite You" at Lincoln Center's American Songbook Series, Joe's Pub, the Cinegrill, and other venues nationally. Marin has done extensive concert work across the country from Carnegie Hall to the Hollywood Bowl under the batons of Michael Tilson Thomas, Marvin Hamlisch, Skitch Henderson, Keith Lockhart, Paul Gemignani, Peter Nero, Patrick Summers, John Mauceri, and Doc Severinson, to name a few. On television she played a recurring character on the CBS sitcom *Still Standing*, and has made guest appearances on

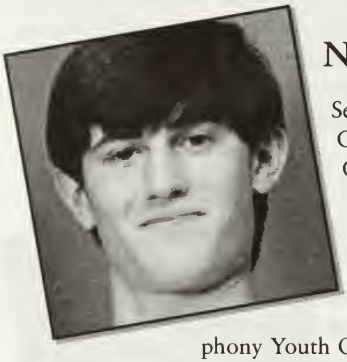
Without a Trace, *Numb3rs*, *Jake in Progress*, *Stacked*, *Pryor Offenses*, and *One Life to Live,* on PBS "Great Performances" presentations of *Passion*, *My Favorite Broadway: The Leading Ladies*, and *My Favorite Broadway: The Love Songs* (all available on DVD), and in the Boston Pops' tribute to Jerry Herman, on PBS's *Evening at Pops*. Her recordings include *Kiss Me, Kate* (DRG), *Ragtime* (RCA), *Passion* (Angel), *Out of This World* (DRG), *My Favorite Broadway: The Leading Ladies* and *My Favorite Broadway: The Love Songs* (both Hybrid), *Broadway Divas* (RCA), *The Stephen Schwartz Album* (Varese Sarabande), and John Adams's *I Was Looking at the Ceiling and Then I Saw the Sky* (Nonesuch). *Opposite You* (PS Classics) was released in fall 2005 to critical and popular acclaim. Marin holds an honorary doctorate from her alma mater, Western Michigan University. Visit marinmazzie.com for further information.

Jason Danieley

Making a return appearance with the Boston Pops, Broadway actor, singer and concert performer Jason Danieley has been entertaining audiences from New York's theater district and London's West End to Carnegie Hall and the Hollywood Bowl. Currently starring on Broadway in Kander and Ebb's *Curtains*, Jason made his Broadway debut as the title character in *Candide*, directed by theater legend Harold Prince (Theatre World Award, Drama League Award, and Drama Desk nomination). He took it all off for *The Full Monty* in the original Broadway and West End casts. A frequent guest of New York's highly acclaimed City Center Encores! series, Jason has had leading roles in *A Tree Grows in Brooklyn* and *Strike Up the Band*. His off-Broadway appearances include *The Trojan Women: A Love Story* by Charles Mee, Jr., *Dream True* by Ricky Ian Gordon, and *Floyd Collins* by Adam Guettel. Among his regional credits are *The Highest Yellow* by Michael John LaChiusa (Helen Hayes Award, Best Actor in a musical), *Beauty* by Tina Landau, *Casino Paradise* by William Bolcolm, *110 in the Shade* (Garland Award, Actor in a Musical), and *Brigadoon* in Los Angeles' Reprise! concert series. Many of the country's leading orchestras have invited Jason to be a guest artist, including the New York, Boston, and Philly Pops, Los Angeles Philharmonic (at the Hollywood Bowl), and the symphony orchestras of St. Louis, Utah, Minnesota, and Buffalo. He has starred in fully staged



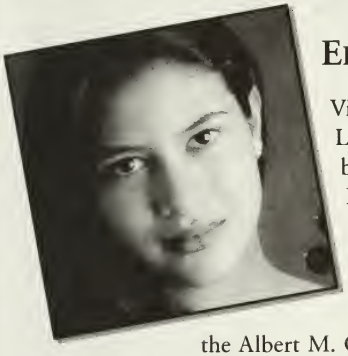
concert versions of Bernstein's *Candide* and Gershwin's *Of Thee I Sing* and *Let 'Em Eat Cake* (conducted by Michael Tilson Thomas) with the San Francisco Symphony, as well as other major concert versions of *Carousel* as Enoch Snow with the Orchestra of St. Luke's and *South Pacific* as Lt. Cable, both at Carnegie Hall. The latter was taped and aired on PBS's *Great Performances* in spring 2006. *Opposite You* is the cabaret/concert Jason and his wife Marin Mazzie created for Lincoln Center's American Songbook Series. They have performed it nationally at venues from Joe's Pub in New York to the Cinegrill in Los Angeles. It was recorded on PS Classics and released in 2005. Jason can also be heard on the cast albums of *Floyd Collins*, *Candide*, *The Full Monty*, and, most recently, *Dream True* (PS Classics), *The Stephen Schwartz Album*, *South Pacific in Concert at Carnegie Hall*, *Jule Styne in Hollywood* (PS Classics), and two RCA Victor albums with the Boston Pops Orchestra and Keith Lockhart, *A Splash of Pops* and *My Favorite Things*.



Nigel Armstrong

Seventeen-year-old Nigel Armstrong, from Sonoma, California, is a student of violin at the New England Conservatory, where he studies with Donald Weilerstein, and at the Walnut Hill School for the Arts, where he has just completed his senior year. He began violin studies at age five, later studying with Zaven Melikian. During the 2003-04 season, Nigel was associate concertmaster of the San Francisco Symphony Youth Orchestra. As winner of the San Francisco Symphony Youth Orchestra's 2003 Concerto Competition, he performed with the orchestra in May 2004. He took first place in the SF Bay Area American Society of String Teachers (ASTA) 2004 competition, and went on to win the California state ASTA competition. He is also the recipient of the first annual Young Artist Award from the Berkeley Symphony Orchestra. In 2006 Nigel was awarded second place in the Boston Symphony Orchestra's Concerto Competition, going on to place first in March 2007. As winner of the first American Philharmonic Young Artist Award, Nigel performed with the American Philharmonic–Sonoma County in October 2006. He has also been featured soloist with the Berkeley Symphony Orchestra during its regular season and for a combined San Francisco Symphony and Youth Orchestra concert at Davies Symphony Hall. He performed with the Reno Philharmonic in the final concert of the 2003 Lake Tahoe Summer Music Festival, and Mozart's Third Violin Concerto (for which Nigel composed two cadenzas) with the Baroque Sinfonia. In the summer of 2002, he won the summer Bach Violin Concerto Competition and was soloist for the final concert of the Indiana University String Academy Summer Music Program. Nigel performed at the second biennial Starling-DeLay Symposium on Violin Studies at the Juilliard School. Under the auspices of the San Francisco Symphony, he has performed in a master class given by SFS concertmaster Alexander Barantschik. He has participated in the Music@Menlo chamber music program, the Encore Summer Music Program in Hudson, Ohio; the Indiana University String Academy Summer Music Program in Bloomington, Indiana; the California Summer Music program in Pebble Beach; and the Walden School composition and improvisation summer program in Walden, New

Hampshire. While classical music is his major passion, Nigel also enjoys playing and composing jazz and fiddle tunes for violin and piano. He has participated in the Mark O'Connor fiddle camp in Nashville and competed in various fiddle contests. His music composition studies have inspired such pieces as "Song of the Zoonks," awarded honorable mention by the American Society of Composers, Authors, and Publishers (ASCAP) in the 2002 Young Composers Morton Gould Awards. In March 2003 Nigel Armstrong was featured on "From the Top," a public radio program showcasing young classical musicians.



Elena Urioste

Violinist Elena Urioste (Senior Division First Place Laureate of the Sphinx Competition 2007, presented by JPMorgan Chase) performs this week with the Boston Pops as part of the Sphinx/DaimlerChrysler Financial Services Professional Development Program. The 21-year-old began her violin studies in Philadelphia at age five. At age thirteen, she made her debut with the Philadelphia Orchestra as winner of the Albert M. Greenfield Competition. Having displayed a spectacular mastery beyond her age at the Sphinx 2003 Competition, Elena placed first that year in the Junior Division. In the seven years since, she has appeared with major orchestras throughout the United States including the Cleveland Orchestra, Atlanta Symphony, Detroit Symphony, Pittsburgh Symphony, Baltimore Symphony, and Hartford Symphony, garnering critical acclaim for her commanding stage presence and the lyricism of her playing. Elena has also performed with the Temple University Symphony, the Kennett Symphony, and the Ocean City (NJ) Pops Orchestra. She made her Carnegie Hall debut as a featured soloist in the December 2004 Sphinx Gala Concert, and returned as a soloist in the 2006 Sphinx Gala. Also in 2004, she was presented in recital at Carnegie's Weill Recital Hall as the youngest musician ever selected for the Young Performers Career Advancement Showcase. She has collaborated with acclaimed artists David Kim (concertmaster of the Philadelphia Orchestra) and pianists Christopher O'Riley and Ignat Solzhenitsyn, and has been a featured artist in the International Young Artists Music Festival and the Kingston Chamber Music Festival, as well as the Sarasota and Aspen music festivals. Ms. Urioste has appeared twice on national broadcasts of the popular public radio program "From the Top," as well as on the Spanish-language television network, Telemundo. She was featured in the Emmy award-winning documentary *Breaking the Sound Barrier* and on the cover of the January 2006 issue of *Careers and Colleges* magazine. A student of Joseph Silverstein and Ida Kavafian at the Curtis Institute of Music, Elena Urioste is the past recipient of a Starling Foundation Scholarship at Temple University Music Preparatory Center for Gifted Young Musicians in Philadelphia, where she was a student of Choong-Jin Chang and Soovin Kim. Other notable teachers include David Cerone, Paul Kantor, Sylvia Rosenberg, and the late Rafael Druian. The outstanding violin being used by Ms. Urioste is a Michelangelo Bergonzi, Cremona, circa 1750, on extended loan through the generous efforts of Society for Strings, Inc., Meadowmount School of Music, from the private collection of Dr. Charles E. King

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PHOTOGRAPHY: STU ROSNER

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The Stars and Stripes: Forever at Pops

Probably no piece of music is more closely identified with the Boston Pops than *The Stars and Stripes Forever*, John Philip Sousa's masterpiece and undoubtedly the world's most famous march. "The March King," as Sousa was called, composed the work in his head while returning to America from Europe via steamship in November 1896. The piano score bears the date "Xmas '96."

Boston's connection to *The Stars and Stripes Forever* began in April 1897, when Sousa—in town for concerts with his own band—completed the full band score on the 26th. The official premiere took place in Philadelphia on May 14th at the unveiling of a new statue of George Washington. The march was very well received there and in other cities where it was played that spring. Six weeks later, Sousa had completed and copyrighted the parts for the orchestral version. The very next day—July 2, 1897—the orchestral version of *The Stars and Stripes Forever* was given its first performance by the Boston Pops at Symphony Hall. By the end of the century, Sousa's march was regularly programmed as the finale of the Pops concerts, an honored position it has held for more than a hundred years. Its success can be attributed to several factors: an engaging variety of melodies; the colorful scoring (including famous passages in the trio section for the piccolo and for the trombones); and the performance style, in which Sousa had the featured sections stand as they played.

The Stars and Stripes Forever has rightfully earned its place on Pops programs and in the hearts of Americans. Not only was it Sousa's finest achievement, it was also his favorite composition. Fittingly, the first four bars of the familiar trio melody are inscribed on the bandleader's headstone in the Congressional Cemetery in our nation's capital.

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Commonwealth Worldwide Chauffeured Transportation
Dawson Rutter

Component Assembly Systems, Inc.
H. Lewis Rapaport
Frederick H. Merrill

Curry College
Kenneth K. Quigley, Jr.

E.M. Duggan, Inc.
Paul J. Harrington

Eastern Bank Charitable Foundation
Richard E. Holbrook
Carol C. McMullen

Edwards Angell Palmer & Dodge LLP
James J. Skeffington

Egan Capital Corporation
Michael Egan

Emmanuel College
Sister Janet Eisner, SND

The Flatley Company
Thomas J. Flatley

George H. Dean Co.
Kenneth Michaud

Grand Circle Corporation
Alan E. Lewis

The Halleran Company, LLC
Arthur J. Halleran, Jr.

Harvard Pilgrim Health Care
Charles D. Baker

The Herb Chambers Companies
Herb Chambers

Heritage Property Investment Trust, Inc.
Robert G. Prendergast

HouseWorks
Alan D. Solomont

Integrity Capital Management LLC
Stephen Demirjian

Kaufman & Company, LLC
Sumner Kaufman

Keefe, Bruyette & Woods, Inc.

KPMG LLP
Anthony LaCava

The Kraft Group
Robert K. Kraft

Lexington Insurance Company
Kevin H. Kelley

Longwood Investment Advisors
Robert A. Davidson

Loomis, Sayles & Company, LP
Robert J. Blanding

Carolyn and Peter S. Lynch

Medical Information Technology, Inc.
A. Neil Pappalardo

Merrill Lynch
Merril S. Pyes

Merrill Lynch
Cory Little

Continued on page 60

PRINCIPAL PLAYER—$10,000 to $14,999 *(continued)*

Navigator Management Co., L.P.
Thomas M. O'Neill
New Balance Athletic Shoe, Inc.
James S. Davis
Joseph and Joan Patton
PerkinElmer, Inc.
Gregory L. Summe
Perry Capital, LLC
Paul A. Leff
Kevin and Anne Phelan
Raytheon Company
William H. Swanson
Richards Barry Joyce & Partners
Michael J. Joyce
RINET Company LLC
Brian Rivotto
The Ritz-Carlton, Hotels of Boston
Erwin Schinnerl
Sametz Blackstone Associates
Roger Sametz
Samuels & Associates
Stephen B. Samuels
Saturn Partners
Jeffrey S. McCormick
Saunders Hotel Group/ The Lenox Hotel
Roger A. Saunders
Gary Saunders
Jeremy and Kerry Sclar
Symmes Maini & McKee Associates
Ara Krafian, PE
TA Associates Realty
Michael A. Ruane
Tufts Health Plan
Nicole Richmond
Adam J. Weiner
Suzy and Jack Welch
Woburn Foreign Motors
George T. Albrecht
Yawkey Foundation II
John Harrington

CORPORATE PATRON—$5,000 to $9,999

ADD Inc
ALPS Mutual Fund Services
The Abbey Group
Antico Excavating, Inc.
The Architectural Team, Inc.
Bain & Company, Inc.
Barker Steel Co., Inc.
Bicon Dental Implants
Boston Capital Corporation
Boston Showcase Co.
BusinessEdge Solutions Inc.
CBT/Childs Bertman Tseckares, Inc.
Cisco Systems, Inc.
Clair Motorcars
Corcoran Jennison Companies
CRA International
John and Diddy Cullinane
Cypress Capital Management, LLC
Davidson-Kempner
The Drew Company
Duane Morris LLP
EDS
Cecilia and John F. Farrell, Jr.
Financial Architects Partners
First Act, Inc.
Four Seasons Hotel Boston
Gerald R. Jordan Foundation
Gilbane
The Gillette Company
Global Companies LLC
Granite Links Golf Club
Greater Boston Convention & Visitors Bureau
Harvey Industries, Inc.
Hecht Design
Hinckley Allen & Snyder LLP
Hines
HSBC Bank USA, N.A. and WTAS
Hurley Wire and Cable
J. Derenzo Co.
Jofran
Johnson O'Hare Company
Jones & Vining
Lane, Berry & Co. International, LLC
Liberty Square Asset Management
Martignetti Companies

CORPORATE PATRON–$5,000 to $9,999 *(continued)*

Mercer Human Resource Consulting
Mercer Oliver Wyman
Morgan Stanley Investment Banking Division
N.B. Kenney Company, Inc.
New Boston Fund, Inc.
New England Development
The New England Foundation
New England Insulation Company
Thomas and Elisabeth Niedermeyer
O'Neill and Associates
P.H. Mechanical Corp.
Savings Bank Life Insurance
Sprague Energy
Staples, Inc.
State Street Development Management Corp.
Stonegate Group
Thomas A. Russo
Trammell Crow Company
Trinity Communications
Turner Construction Company
Ty-Wood Corporation
Unisource Worldwide Inc.
Paul M. Verrochi
Vitale, Caturano & Company Foundation
W.R. Grace Foundation Inc.
THE WELCH CORP.
William A. Berry & Son, Inc.
Wilmer Cutler Pickering Hale and Dorr LLP
Winston Flowers

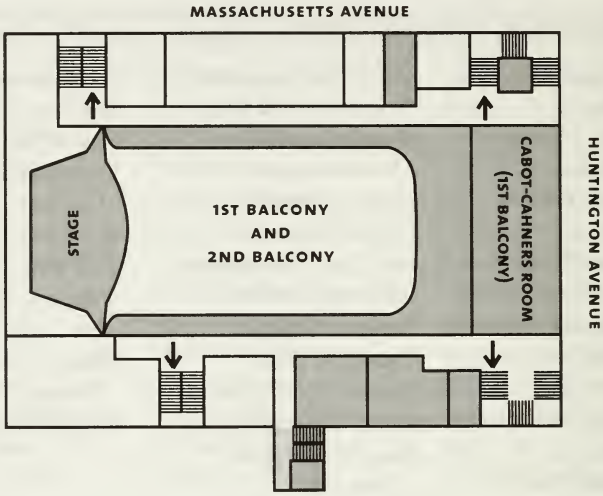
FELLOW–$3,500 to $4,999

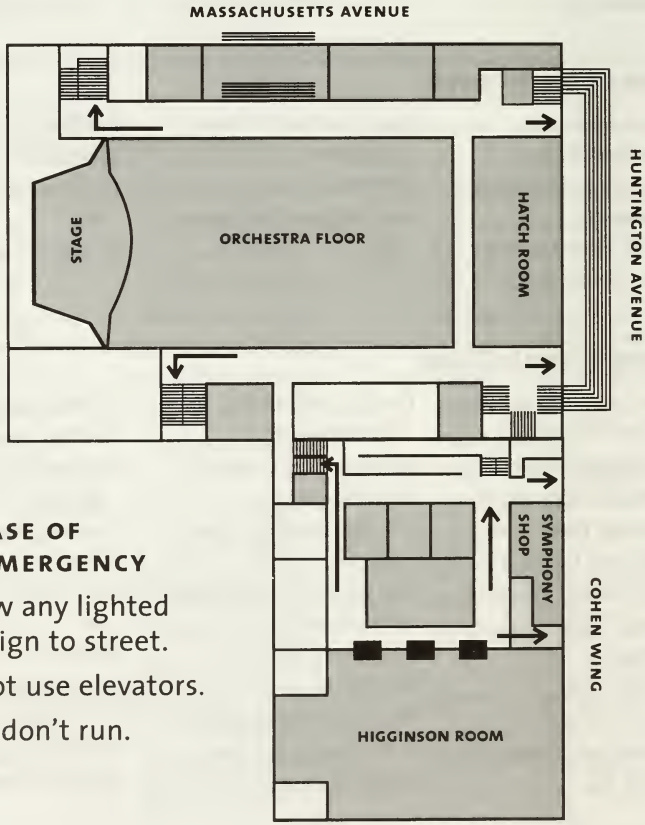
Blake & Blake Genealogists, Inc.
Chubb Group of Insurance Companies
The E.B. Horn Company
Greater Media, Inc.
Investors Bank & Trust Company
J.D.P. Co.
Jack Madden Ford Sales, Inc.
PolyMedica Corporation
Tennessee Gas Pipeline
United Gulf Management, Inc.
United Liquors Ltd.

MEMBER–$2,500 to $3,499

Alliance Health and Human Services
The Baupost Group, LLC
The Biltrite Corporation
Cambridge Trust Company
Capone Iron Corporation
Carson Limited Partnership
Columbia Tech - A Coghlin Company
ControlAir, Inc.
Richard S. Davis
Firestone and Parson, Inc.
Franklin Ford
Graphics Marketing Services, Inc.
Heritage Flag Company
High Output Inc.
J.N. Phillips Auto Glass Co., Inc.
The John & Happy White Foundation
Legal Sea Foods
Magnet, Inc.
Millipore Foundation
Nail Communications
Phelps Industries LLC
PriMedia Inc.
Red Sox Foundation
Rodman Ford Lincoln Mercury
Stemberg Family Charitable Trust
Stekalovsky Architecture Inc.
Talbots Charitable Foundation, Inc.
UniGraphic
WHDH-TV, 7NEWS
Williams Scotsman Inc.

SYMPHONY HALL EXIT PLAN





IN CASE OF AN EMERGENCY

Follow any lighted exit sign to street.

Do not use elevators.

Walk don't run.

Symphony Hall Information

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED anywhere in Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4 at 8pm.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

FOR PATRONS WITH DISABILITIES, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

FOR TICKETS, call SymphonyCharge at (617) 266-1200 or (888) 266-1200, [TDD/TTY (617) 638-9289], Monday through Friday from 10am to 7pm, or Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Order online anytime by visiting www.bostonpops.org. Or you may make a reservation and send your payment by check. There is a $5.50 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday from 1pm through the first intermission. Credit cards, personal checks, and cash are accepted at the Box Office.

TICKET PRICES:
Floor: $85, $66, $40; First Balcony: $50, $45; Second Balcony: $25, $18.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

LADIES' ROOMS are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

PARKING: The Prudential Center Garage offers discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 99.5 FM.

FRIENDS OF POPS: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. For information, please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, and advance ticket ordering. For further information, please e-mail bsobusinesspartners@bso.org or call the BSO Business Partners Office at (617) 638-9277.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm; Saturday from noon until 6pm; and from one hour before each concert through both intermissions. The Symphony Shop features a wide selection of compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

The Boston Symphony Orchestra is supported in part by the Boston Cultural Council, which is administered by the Mayor's Office of Arts, Tourism, and Special Events.

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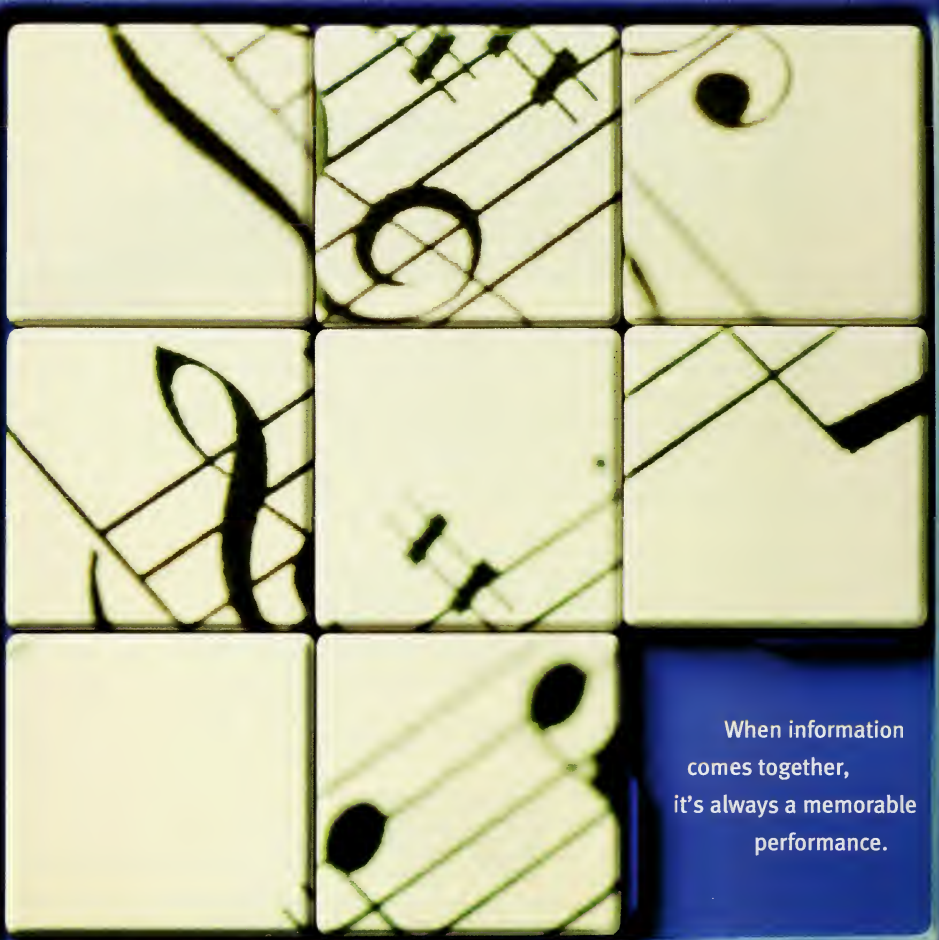

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Edward Hopper
Nighthawks (detail), 1942
Oil on canvas
The Art Institute of Chicago,
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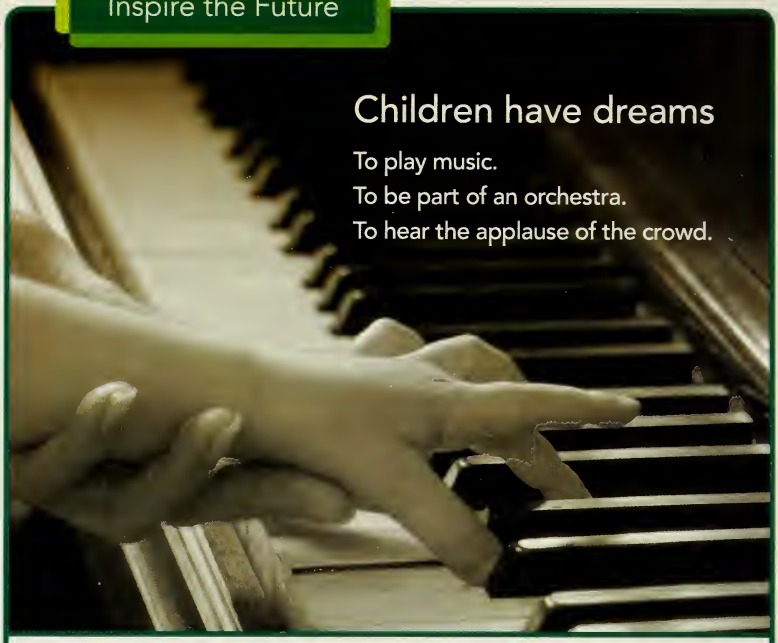
Inspire the Future



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As Music Director of the Josiah Quincy Middle School, Mr. Das engages his students, encouraging them to collaborate and participate in all aspects of the band program. He is inspired by the fact that "students of diverse backgrounds can work together to create something that has no boundaries."

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Tuesday evening, July 3, 2007, at 8:30
Wednesday evening, July 4, 2007, at 8:30
On the Esplanade

BOSTON POPS

KEITH LOCKHART conducting

The Star-Spangled Banner — Smith/Key

Doodletown Fifers — arr. Hollenbeck
MIDDLESEX COUNTY VOLUNTEERS FIFES AND DRUMS

Dry Your Tears, Afrika, from *Amistad* — Williams
American Pride — Gallina-Bass
BOSTON CHILDREN'S CHORUS
Anthony Trecek-King, Artistic Director

Not While I'm Around, from *Sweeney Todd* — Sondheim-Hollenbeck
MARIA PERRY, PopSearch 2007 Grand Champion

Concerto for PVC Pipes and Orchestra — arr. O'Loughlin
BLUE MAN GROUP

42nd Street — Warren/Dubin-Sebesky

A Salute to Our Men and Women in Uniform

Adagio for Strings — Barber

America the Beautiful — Ward/Bates-Courage
ROBERT HONEYSUCKER, baritone

1812 Overture — Tchaikovsky

INTERMISSION

Our Country — Mellencamp-Hollenbeck
JOHN MELLENCAMP
with Andy York and Michael Wanchic

Patriotic Sing-Along — arr. Hayman
BOSTON CHILDREN'S CHORUS

R.O.C.K. in the U.S.A. — Mellencamp-Hollenbeck
MR. MELLENCAMP
with Mr. York and Mr. Wanchic

The Stars and Stripes Forever — Sousa

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.